



2007

ART

EDUCATION

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National Art Education Association

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What motives do our students have when they enter the art classroom? What motives do we as art educators bring to our classes, our planning, and our vocation?

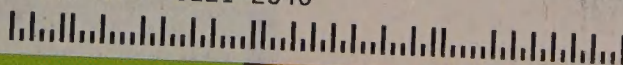
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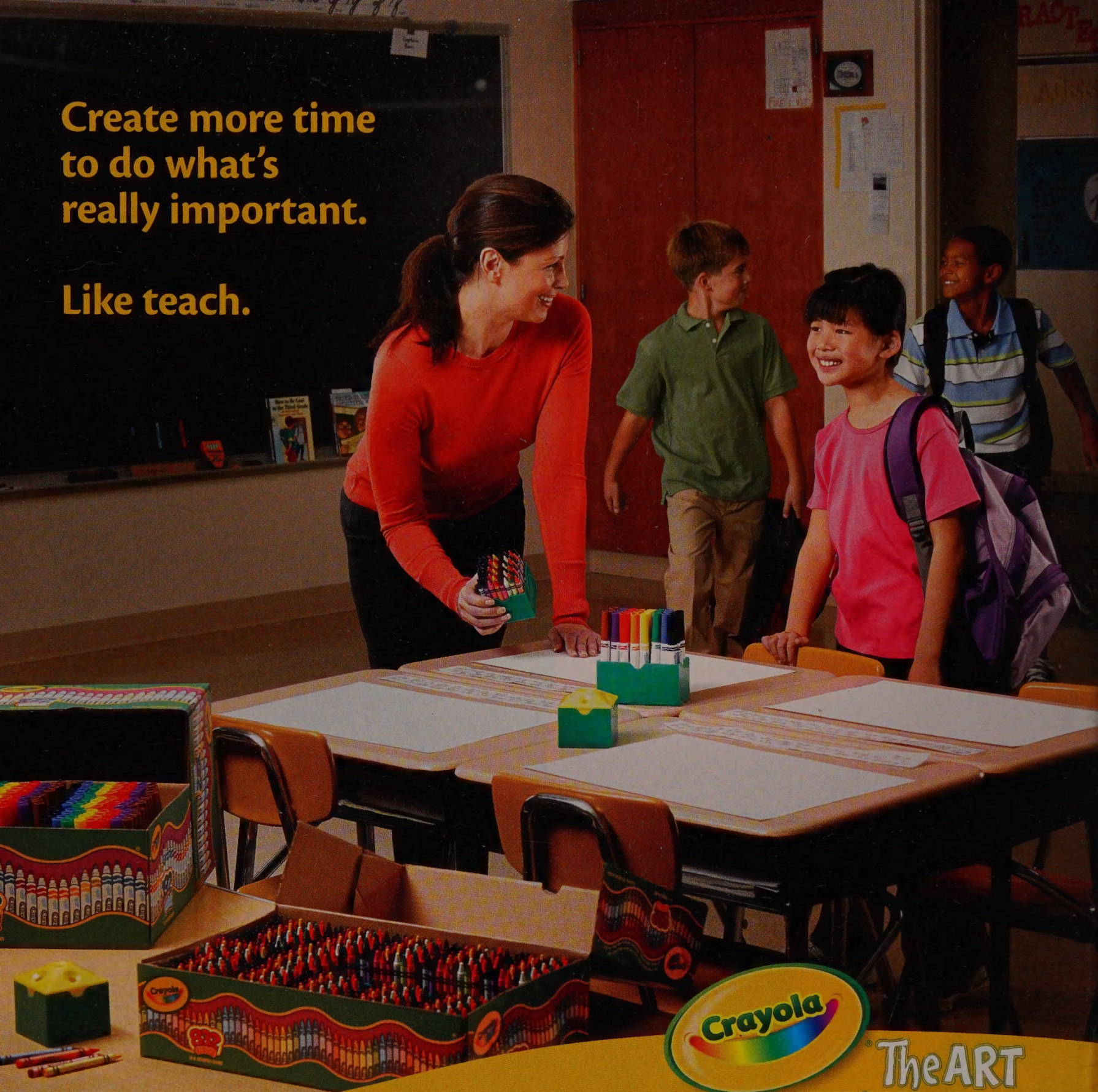
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ART EDUCATION

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"New Voice" denotes first-time authors in *Art Education*.

Cover: Artwork from Spiral Workshop 2005's iRonic project. Clockwise from top:
Zebadiah Arrington (iAppeal), Tiffini Hutmire (iCorrupt), Julia Dersnah (iCogitate),
Michael Radziewicz (iProcrastinate) and Crystal Perez (iRealize), from "Principles of
Possibility: Considerations for a 21st-Century Art & Culture Curriculum," p. 6.

Call for Nominations for Associate Editor of ART EDUCATION

Nominations are requested for the position of Associate Editor of *Art Education: The Journal of the National Art Education Association*. *Art Education* is the refereed journal which maintains and supports the mission of the National Art Education Association and provides for the NAEA membership a compendium that addresses the broad range of needs and interests particularly related to translating theory and research into practice.

Any NAEA member may identify candidates for Associate Editor by sending a nomination letter to the current editor. Each candidate will submit a dossier composed of their qualifications that must include a vita, and a statement of purpose of the journal to the current editor. The editor and editorial board will select one nominee from the pool of candidates. The current editor will then pass on all nominees to the Board of the National Art Education Association. These dossiers must be submitted in advance of the annual national meeting at which the appointment is to be made for the purpose of board review and ratification.

The Associate Editor will serve a one-year term during which time he/she will learn the editorial process, assist the editor with special issues, serve as a reviewer of manuscripts that require immediate attention to meet impending deadlines, and work directly with authors of manuscripts who first language is not English. At the completion of his/her term, the Associate Editor will become editor of *Art Education*.

Please send all nomination materials by February 7th to:

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EDITORIAL

Motives and Motivation...

I recently received an e-mail from Deb, a young person who was, in her words "three months shy" of her 18th birthday. She left high school and earned her GED because she "didn't think much of high school" (e-mail communication, August 27, 2006). Although not unusual to my prior experiences teaching high school, Deb's desperate e-mail asking for help to enter the university brings to the forefront of my thinking yet again the crucial need to examine the motives and motivation of our students as well as ourselves as art teachers. I replied to her, "*I think it is very important for you to reflect on why you 'didn't think much of high school.' What would have motivated you? What did you need that you were not receiving there? What could your teachers have done? What could you have done?*" (e-mail communication, August 28, 2006).

Most human beings are motivated to satisfy their internally and externally driven needs. As teachers, we typically use motivational tactics to further our own as well as school, state, and national motives. Such motivational activities connect with what we assume to be student motives to incite or inspire them to learn what they should learn. But, are these motives of students or are they teachers' assumptions of mere youth trends? Nel Noddings (2006) challenged, "A big question for educators is whether teachers should work with the motives that students bring to the classroom—trying, of course, to steer them toward worthwhile ends—or encourage new forms of motivation designed to satisfy needs of which students are not yet aware" (p. 11).

Though derivative, the words "motive" and "motivation" have very different connotations. The term "motive" brings to mind preconceived intentions, primitive drives, goals and objectives, agendas—ulterior motive, hidden motive, motive and opportunity of a crime, motive for revenge, motive in method acting, motives of financial reward, etc. Whereas, the word "motivation" is more positive and often associated with spirited inspiration, incentives, provocation and/or spectacles meant to rouse interest. Granted, motives are not always sinister, but there is no question that the term carries with it something more than we talk about when we design our lesson plans. Education scholar Jeanne Brady (1995) cautioned that teachers should be aware of the ways their own cultural capital affects their hidden curriculum. In other words, our motives for teaching are greatly affected by who we are, where we live, what we value, and what we want. These motives in turn affect our choices in what as well as how we teach. Our young students, like Deb, bear the greatest impact of our motives.

ART EDUCATION Call for Editorial Board and Review Panel Nominations

Nominations are requested for the Art Education Editorial Board and Review Panel to replace current members who will soon complete their terms of service. Nominees should be active art educators who are willing to review approximately 10-12 manuscripts per year. The Editorial Board and Review Panel should consist of "NAEA members representing each division and region of the association."

Following NAEA policy, each member should be willing to serve a 4-year term beginning at the 2007 NAEA convention in New York City. Nominees should be familiar with current trends and issues in art education and should be able to make positive, concrete suggestions the editor can use to help writers strengthen their submissions to the journal. Willingness to evaluate and return manuscripts in a timely manner is vital.

Please send the nominee's name, address, telephone number, e-mail address, resume or brief description of relevant experiences and a statement that the nominee has agreed to serve in this capacity by **February 7, 2007** to:

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A subsequent e-mail from Deb stated simply, "*too many other people's rules made [her] feel that what [she] wanted didn't matter*" (e-mail communication, August 29, 2006). There were many differing and opposing motives at play in Deb's high school experience, including those of the school (administrator), the program (art supervisor), the teachers, the class, and the individual students. The problem as I see it, is that more often than not, the perception of whose motives are driving what is taught is at odds with what students are expected to know and be able to do. But, what motives do our students have when they enter the art classroom? What motives do we as art educators bring to our classes, our planning, and our vocation?

It is neither my intention to explore this issue completely in this editorial nor to advocate one motivational education theory over another. So what then? My motive is to inspire and indeed incite a constant and critical reflection of what motivates us as teachers, administrators, researchers, and scholars in our field of art education. Noddings (2006) suggested that teachers and students should openly discuss and critically reflect upon their personal and professional motives in the classroom. For example, we should ask and answer questions such as: Why am I teaching this? Is this worth knowing? Why do I want or not want to learn about this? Why am I in this class? Such critical reflective questioning should extend to writing, research, and publication as well. Like the art teachers that we are, the art teachers that we hope to be, and the art teachers we hope will benefit from reading the stories of our research, we must be equally as accountable for our motives by asking ourselves: Why am I writing this? To whom am I writing this? How does this story and/or this research benefit the teaching of and learning in the visual arts?

This first issue of *Art Education* for 2007 begins and ends with articles by well-known art education scholars Olivia Gude and Carole Henry (with Mary Lazzari) whose motives are clear. Gude challenges readers to rethink, re-examine, and continually transform art-teaching practices through what she calls the "Principles of Possibility." Henry and Lazzari urge art educators to take an active role in reforming teacher preparation programs. Sandwiched between these two articles are the

motivating words of Melanie Buffington, Karen Hutzler, Anne Burkhart, Robin Vande Zande, and Lori Kent. Buffington suggests that critical thinking is both motivated through and changed by recent technologies such as the World Wide Web. Service-learning, according to Hutzler, is an excellent collaborative motivator for teaching computer graphics and community involvement. In her Instructional Resource, Burkhart uses activist artists' books to motivate student understanding and connection among art, books, and social and political action. For Vande Zande, everyday objects such as chairs, cars, and bridges motivate aesthetic exploration and discovery. And Kent uses emerging theories such as visual culture to contextually analyze Renaissance art and artmaking motives and practices.

In conclusion, I am not going to say that Deb would have stayed in school had she experienced any or all of the exciting research and practices shared by the authors featured in this issue of journal. I would venture to say, however, that if and when such motives (as those of these authors) are clearly, openly, and critically examined, students like Deb may be empowered to do the same. In and through such a process, they just may critically approach their own motives in time to make a difference in their own lives.

Pamela G. Taylor
 Editor

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Principles of Possibility: Considerations for a 21st-Century Art & Culture Curriculum

BY OLIVIA GUDE

*"...to hold out, even in times of deep pessimism,
for the possibility of surprise."*

—Howard Zinn, *A People's History of the United States*

Has any art teacher ever reviewed the national or state standards for art education or the prevailing list of elements and principles of design and then declared, "I feel so motivated to make some art!" I don't believe so and this is why using standards as they are conventionally written is not an ideal structure on which to elaborate a curriculum. Contemplating the main topics of a curriculum ought to stimulate students' and teachers' anticipation and participation. Modernist elements and principles, a menu of media, or lists of domains, modes, and rationales are neither sufficient nor necessary to inspire a quality art curriculum through which students come to see the arts as a significant contribution to their lives.

An art curriculum is not a mere container of aesthetic and cultural content; a curriculum is itself an aesthetic and cultural structure. Students should be able to sense, examine, and explain the structure of the art curriculum; these explanations should emphasize important ideas and themes associated with traditional and contemporary artmaking practices.

Structuring a Quality Art Curriculum

The essential contribution that arts education can make to our students and to our communities is to teach skills and concepts while creating opportunities to investigate and represent one's own experiences—generating personal and shared meaning. Quality arts curriculum is thus rooted in belief in the transformative power of art and critical inquiry (Blandy & Congdon, 1987; Carroll, 2006; Efland, 1995, 2004; Freedman & Stuhr, 2004; Gaudelius & Speirs, 2002; Greene, 1991; Gude 2000, 2004; Jagodzinski, 1997; Neperud, 1995; Sullivan, 2004; White, 1998; Wilson, 1997). Despite their frustrations with lack of resources, cutbacks, and the necessity to, once again, prove the importance of the arts in students' lives, the daily witnessing of the transformation of materials and minds keeps art teachers engaged and deeply committed to their work. It is important that we identify and focus on truly foundational principles of art education—meaningful ethical, intellectual, and artistic principles that inspired talented and dedicated people to become art teachers in the first place. As we exemplify the best practices of contemporary arts education, methods to assess and showcase our students' growing aesthetic and intellectual sophistication and their increasing interest and joy in learning will be developed (Boughton, 2004).

The structures on which each art teacher, school, or district elaborates unique curricular approaches should have in common that they investigate big questions about the uses of art and other images in shaping our interactions



Playing. Students discovered and developed images in coffee-stained paper. *Byronic Brine!* by Kelley Leung. Spiral Workshop 2005.

It is difficult to see how complex ideas related to art, history, and culture can be meaningfully interwoven on curriculum structures based on standards related to media use or formal properties.

with the world around us. No one can sensibly claim to give a definitive answer to questions such as “What is art?” or “What is art education?” By its nature art is an open concept that is always evolving and changing (Weitz, 1962). Similarly, art education as a field will continue to expand and shift, incorporating new artistic practices and important contemporary discourses such as cultural studies, visual culture, material culture, critical theory, and psychoanalysis.

All state and national standards for the arts include a “culture clause.” For example, Content Standard 4 for the Visual Arts in the National Standards for Arts Education emphasizes the importance of “understanding the visual arts in relation to history and cultures.”¹ It is difficult to see how complex ideas related to art, history, and culture can be meaningfully interwoven on curriculum structures based on standards related to media use or formal properties. Planning a unit on *line* and then deciding to add to it, the study of “cultures that use line in their art” is unlikely to provide a complex, thoughtful approach to the role of art in societies. It makes a lot more sense to plan a curriculum focusing on understanding the role of artists, artistic practices, and the arts in reflecting and shaping history and culture and to then incorporate objectives related to formal properties, analytic techniques, or media processes into these larger themes. What is at stake is making use of the structure of the curriculum to exemplify the very heart of the art educational experience for the student, for the school, and for the community. Do we really want students to say that art is “about” line, shape, color or contrast and repetition?

Principles of Possibility

Art educators whose research involves contemporary art, critical theory, or youth empowerment do not consider modernist elements and principles to be uniquely foundational to quality art curriculum or to making or understanding art (Chalmers, 1987; Efland, Freedman & Stuhr, 1996; Gude, 2000; Paley, 1995; Tavin, 2001). Indeed, it is difficult to find support in serious academic writing (as opposed to commercial textbooks) for using the elements and principles of design as a curriculum structure (Parsons, 2004).² It is time for teachers, professors, artists, administrators, supervisors, museum educators, and others committed to the field of art education to articulate categories of study worthy of being the day-to-day conceptual structure of a visual art curriculum. I do not envision that such a dialogue will easily arrive at a consensus structure, nor do I believe that such consensus is necessarily important. There are many meaningful ways to understand and make culture in these complex times.

In “Postmodern Principles: In Search of a 21st Century Art Education,” I explored the modernist roots of the current elements and principles, arguing that these were not sufficient to understand contemporary art or to guide students in learning contemporary meaning making strategies (Gude, 2004). I also identified a number of principles by which contemporary art works can be understood and constructed.³ Yet, I argued that these postmodern principles ought not be used as the structure of an art curriculum by themselves or as addenda to the modernist principles because the field of art education

needs more comprehensive frameworks for planning art curriculum. After much thought and experimentation, I offer these *Principles of Possibility*, derived from my understanding of the research and practice of colleagues in the fields of art, media studies, art education, and community arts as well as from best practices of the Spiral Workshop, the University of Illinois at Chicago’s Saturday youth artist program for 13-19-year-olds and the Contemporary Community Curriculum Initiative, UIC’s programs with in-service art teachers. I believe that these principles are a useful structure or checklist that art teachers can use to determine whether a curriculum provides a range of important art experiences. The list is structured, not according to principles of form, media, or disciplines, but from *the students’ point of view*, imagining what important ideas about the uses and making of art we want students to remember as significant.

Playing

Learning begins with creative, deeply personal, primary process play. Such play must be truly free, not directed toward mastering a technique, solving a specific problem, or illustrating a randomly chosen juxtaposition (Lowenfeld & Brittain, 1965). Students of all ages need opportunities to creatively “mess around” with various media—to shape and re-shape lumps of clay or to watch as drops of ink fall upon wet paper and create riveting, rhizomatic rivulets. However, experimenting with media is not enough to truly stimulate students’ creative abilities.



Forming Self. After discussing the sometimes disappointing gaps between expectations and reality, students created real life holiday stories. *Stabby Christmas* by Linda Wong. Spiral Workshop 2002.

Today's students, over-constricted by an education system that often focuses on knowing the one right answer, need guidance in reclaiming their capacities for conceptual, imaginative play. At Spiral Workshop, each course begins with several hours of creative play based on the gaming methods of the Surrealists (Brotchie, 1995). Students learn Dali's Paranoiac Critical Method, in which they access their unconscious minds by looking for and developing images from inkblots, smoke marks, or wax drippings. They make composite characters by passing folded papers and adding a body part without seeing what others have previously drawn. They make poetry, using methods of chance and collaboration (Breton, 1933).

Initially, students may be confused and suspicious—claiming they don't see anything in the blurs and blobs, but as peers and teachers model an experimental attitude, soon the classroom is filled with exclamations as new images and combinations are spontaneously discovered. Students who are taught to access the creative unconscious don't drive teachers mad complaining, "I don't have an idea." These students have learned the important artistic lesson that artists do not know the outcomes of their works before they begin. Artists immerse themselves in a process of making and sensitively interact with images and ideas as they emerge.

Forming Self

Artmaking can be an important opportunity for students to further their emotional and intellectual development, to help formulate a sense of who they are, and who they might become. Quality projects aid students in exploring how one's sense of self is constructed within complex family, social, and media experiences.

Unfortunately, many projects in art classrooms do not actually promote expanded self-awareness because students are directed to illustrate or symbolize known aspects of self-identity, rather than being encouraged to consider themselves in new ways through investigating content that is often overlooked or taken for granted. Projects in which students include "symbols of themselves" promote narrow, limited, socially pre-defined categories of identity. Illustrating ideas with images available in commercial magazines further narrows students' choices, making it highly unlikely that some nascent idiosyncratic aspect of self will emerge in the artwork. Asking students to reveal "the real you" is essentialist—emphasizing a largely discredited notion of a unified, real self hidden beneath social constraints, in opposition to a more postmodern conception of self as performative, constructed, multiple, and shifting (Mitchell, 1988). Which aspect of a teen's self is more real—writing existentialist poetry at midnight or running cross-country at dawn?



Authentic insight into self is more likely promoted through indirect means, asking students to reflect and recall experiences through making art. Projects such as reconstructing memories of childhood spaces, designing trophies for labels that have been assigned to them by families or schools, depicting a "least liked" body part, or describing how their identities are constructed in part by the objects that they desire often afford students unexpected insights into the self (Gude, 2000). Through a repertoire of projects in which students use diverse styles of representation and various symbol systems to explore various aspects of experience, students become aware of the self as shaped in multiple discourses, giving students more choices about consciously shaping self.

Investigating Community Themes

Great art often engages the most significant issues of the community, calling on each of us to bring our deepest understanding and empathy to our shared social experience (Tolstoy, 1898/1996). In today's interconnected world, these themes encompass the global community. Students whose work investigates issues of real concern to them are more engaged in the learning process. Through collective identification of generative themes, teachers can draw all students into personal engagement with the curriculum content because learning new skills becomes an important skill for exploring significant life issues (Freire, 1968/1970).

Expert dialogical teachers use a wide variety of techniques to identify important generative themes in the community and to structure curriculum in which students discuss and investigate the complexity of these themes in relation to personal implications (Beane, 1990/1993). Sometimes new themes emerge from student artworks on other assignments. Noting that several students in past classes had made pieces about being warned of various dangers (real and fantasized), the Chromophobia⁴ group in Spiral Workshop

LISTEN BEFORE YOU SPEAK



Why believe

everything

you here?



Investigating Community Themes. Students learned skills in presenting ideas dramatically through cropping images and editing text, while exploring significant generative themes in their school community. The Power of Advertising project was developed and taught by teacher Tracy Van Duinen at Austin Community Academy for the University of Illinois at Chicago's Contemporary Community Curriculum Initiative.

2005 invented a project called *Warnings* in which student artists created painted wood plaques of warnings they'd been given by parents. The project proved a rich source of peer discussion about issues related to conventions of behavior, safety, morality, financial management, and appropriate gender roles.

Dialogical pedagogical practice is based in praxis—the unifying of thought and action. Students identify themes, pose problems, consider barriers to change and then create positive actions to alter circumstances (Wallerstein, 1987). In art classes, the obvious choice of action will often be art-based community-education—individual artworks, thematic shows, documentaries, posters, flyers, installations, murals, zines, comics in the school newspaper, etc.—all designed to involve others in reconsidering the inevitability of the status quo.

Imagine a project in which students investigate waste at their own school. After researching issues related to production and disposal, an installation made up of every plastic spork discarded in a single week in the school cafeteria creates an arresting visual display. An accompanying zine contains facts and figures about the plastic used in sporks, documents interviews in which the principal and cafeteria manager explain why the school stopped using metal utensils (in part because students often carelessly threw them away), and showcases several amusing comics about how utopian and dystopian societies of the future will feed students in school cafeterias. Rather than merely espousing clichés against pollution, such a project would ground students, families, and the larger school community in considering how many seemingly small choices contribute to a creating our throwaway society.

Encountering Difference. Students recall times in which the culture of the school seemed out-of-sync with the students' community culture. Selection of pages from *Cinco de Mayo at School Coloring Book* by University of Illinois at Chicago pre-service teacher, Lisa Pereda.

Encountering Difference

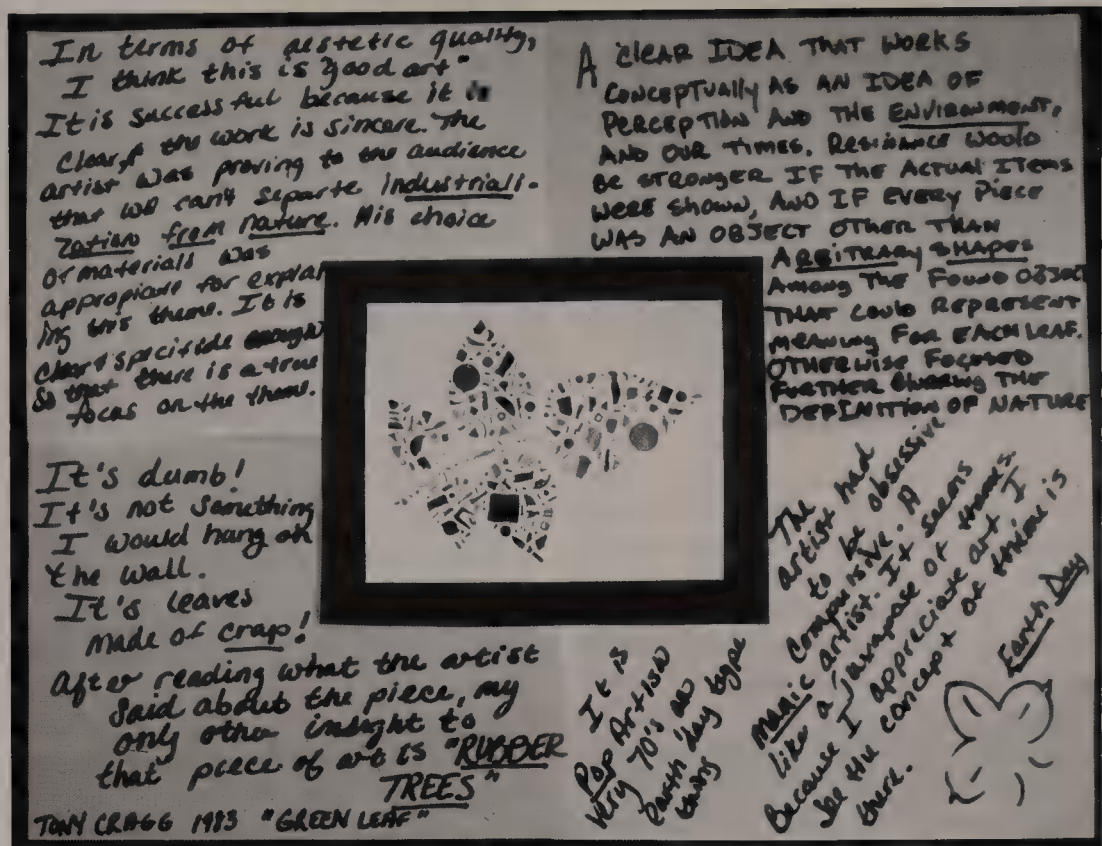
Good multicultural curriculum introduces us to the generative themes of others—helping us to see the world through the eyes of others—understanding the meaning of artworks in terms of the complex aesthetic, social, and historical contexts out of which they emerge (Anderson, 1990). It is far better to introduce students to fewer artworks or cultures in depth, than to present many artworks with little or no context (Desai, 2000; Young, 2002).

In his classic work, *Orientalism*, Edward Said identified the many ways in which Western culture created binary oppositions that assigned such qualities as timelessness and sensuality to Eastern cultures and conceived of the West as progressive and rational (1978). Sadly, much multicultural curriculum today re-inscribes stereotypical notions of otherness. These may be “positive” stereotypes—close to nature, spiritual, etc.—nonetheless they are limited ahistoric, essentialist depictions of



Students in a democratic society need to be able to understand and participate in important cultural conversations generated by the visual arts, film, and other imagemaking practices.

Empowered Experiencing. Students explore the dialogical space surrounding an artwork by recording the responses of four "non-art" viewers. Based on the interview responses, pre-service teachers generated a question sequence to facilitate understanding the artwork and exploring related aesthetic issues. Foundations of Art Education course, University of Illinois at Chicago.



others. Creating multicultural studio projects can easily lead to such deeply problematic simplifications and misrepresentations of other cultures and/or to violating others by visually mimicking their sacred practices.

An excellent way to ensure a more thoughtful and comprehensive approach to other cultures in the curriculum is to not limit the study of others to historical artifacts and undifferentiated representatives of "the people." Do represent "others" for your students as dynamic individuals and groups who are changing and evolving in contemporary times. Explore complexities of race, ethnicity, gender, sexual orientation, and class (Cahan & Kocur, 1996; Check, 2005; Desai, 2002; Garber, 1995; Grigsby, 1990; Gude, 2003; Keifer-Boyd, 2003; Lampela & Check, 2003; McFee, 1995). Ensure respectful representation of difference by utilizing guest visits, videos, or written materials to include the first-person voices of the artists talking about the reasons they make their art, how they developed their working methods, the relationship between innovation and tradition, and how they judge the aesthetic quality of completed works. The goal of good multicultural curriculum is to effectively encounter other points of view in order to question the centrality or normativeness of one's own (also culturally specific) point of view.

Attentive Living

Attuning students to vitally experiencing everyday life should be a goal of any systematic art education. Students will learn to notice and to shape the world around them. Whether creating a community garden, setting the table, arranging tools in a garage, or remarking on the architecture in their home towns, students will understand that artistic thinking is not separate from daily life, but rather can inform and enrich every aspect of one's life (Lemos, 1931; White, 2004). Attentive Living curriculum can take many forms, including such diverse areas as the study of nature, design studies, household arts, traditional crafts, and built-environment curriculums.

Drawing, painting, and photographing natural objects and phenomena such as plants, shells, rocks, clouds, or landscapes sensitizes students to the complexity and beauty of the world around them. Many artists feel refreshed and creatively inspired by immersing themselves in nature (London, 2003). The contemporary study of nature also leads almost inevitably to consideration of the ways in which human societies impinge upon and potentially threaten the natural environment. This directs students to one of the most important generative themes of contemporary life—the tension between development and preservation (Anderson, 1999).

Through architecture and design curriculums, teachers and students examine the ways in which person-made environments shape the quality of life. Students can conduct psycho-geographic investigations to explore the psychological impact of spaces on individuals and on social interactions (Debord, 1958; Gude, 2004). Mapping and local research create opportunities for students to become grounded in a sense of place through understanding the style and evolution of the built-environment and through sharing this information with others, thus becoming a resource for building community and intergenerational networks (Hicks & King, 1999).

Theories regarding design and culture are an important aspect of empowering students to make choices in their lives. Comparing the modern formulation "form follows function" with traditional and postmodern aesthetic approaches that value the decorative, students can identify what they consider to be pleasing design, define their own tastes, and imagine new design solutions. Considering modern to postmodern design from the Bauhaus to Target (or from Arts and Crafts to Martha Stewart) encourages students to consider the interrelated discourses of design and consumerism. The study of contemporary artists such as Andrea Zittel whose artworks suggest the possibility of radically pared down lifestyles or Peter Menzel's *Material World* photographic series in which he documents families from

around the world standing in front of their homes with all of their possessions, engage students in considering material culture issues of design, need, and desire (Grosenick, 2001; Menzel, 1994).

Empowered Experiencing

A quality art curriculum gives students the knowledge they need to notice and interpret a wide range of visual practices. Students in a democratic society need to be able to understand and participate in important cultural conversations generated by the visual arts, film, and other imagemaking practices.

Discipline-Based Art Education established its reputation on the argument that it is important for students to have access to the methods and practices of professional fields in their study of the arts. Responsibly introducing students to today's discursive practices in art history, aesthetics, and art criticism means introducing them to the analytical procedures of the emerging field of visual studies or visual culture (Dikovitskaya, 2005). Such context-based methodologies of art history/criticism have the advantage of building in an awareness of the environment within which the images or artifacts were made—an important aspect of introducing the art of other cultures in the curriculum (Anderson, 1995).

Using the expanded analytical methods of the field of visual studies does not necessarily mean that art can no longer be the chosen focus of an art curriculum. It does mean that students will understand art images within the larger context of living in a society saturated with images, produced for a wide range of purposes. Increasingly, truly understanding contemporary artworks includes an understanding of the tropes (rhetorical devices) drawn from other fields (such as movies, TV, news media, advertising) as much as on the ability to analyze modernist formal principles of description. For example, a painting of a dangling telephone could not very sensibly be interpreted as a phone accidentally knocked

off the hook by the dog, but rather, considering the conventions of horror or mystery films, as a sign that someone has been unexpectedly (and violently) removed from the conversation.

Terry Barrett's "Principles of Interpretation" are an excellent framework by which teachers can organize instruction and students can search for meaning within artworks. Principles such as "Artworks are always about something" and "Artworks attract multiple interpretations" and it is not the goal of interpretation to arrive at a single, grand, unified, composite interpretation" focus students on making thoughtful evidence-based investigations of the meanings generated by visual images, including the artworks they themselves make (Barrett, 2003, p. 198). His principle "Some interpretations are better than others" gives teachers a method by which to graciously explain that some associations, unsupported by examination of the image, are just too kooky (Barrett, 2003, p. 198). This is crucial to involving students in meaning making. I've seen the energy in classes dissipate when a teacher leading a discussion pleasantly agrees to an utterly irrelevant remark about an artwork. If teachers demonstrate that meaning making is not merely open-ended, but utterly arbitrary, why should students invest their time and energy in trying to make meaningful art or meaningful interpretations?

Empowered Making

Making should remain at the heart of K-12 arts education. Careful consideration of the implications of visual culture writings tends to support this position. W.J.T. Mitchell, a leading scholar in the field of visual culture studies, examines images as a "significant other or rival mode of representation" to text-based knowledge (2005). In this increasingly visual world, many people, including those not officially designated as artists, will make and distribute images as part of a wide range of work-related and personal practices. All students of the 21st century need to know how to construct, select, edit, and present visual images.

The current teaching of artmaking in schools is a hybrid practice. Typical art courses today include the teaching of observational and perspective drawing (modeled on academic practices), teaching color theory and principles of design (based on modernist curriculum), and teaching crafts and media (based on various traditional forms). Many excellent studies on the history of art education explore the reasons why various artmaking practices were deemed important in a child's education at different points in time (Efland, 1990; Smith, 1996; Stankiewicz, Amburgy, & Bolin, 2004; White, 2004). All of these studies remind us that the decision of what to include in a basic art education curriculum is profoundly historical. Contemporary curricula that describe



Empowered Making. In the Reality Check group, students develop strong drawing skills and question the relationship between images and one's experience and interpretation of reality. *Desirable Food Still Life* by high school student Terrence Byas. Spiral Workshop 1999.

All students of the 21st century need to know how to construct, select, edit, and present visual images.

Art teachers are now faced with the dilemma of designing “hands-on” projects that authentically introduce students to methods used by contemporary artists in conceiving and constructing artworks, rather than continuing to teach outmoded paradigms.



Empowered Making. As a prelude to expressionist painting, each student painted dozens of black and white paint studies on white and black paper as well as on newspaper pages. Installation view of the Bad and Beautiful Painting group. Spiral Workshop 2003.

drawing or elements and principles as *foundational* are echoing the values and theories of a particular era, not objectively stating universal timeless truths. Artists and educators who are responsive to the needs of their current students must consider contemporary as well as traditional artistic and critical practice and ask what students need to know to successfully make and understand art and culture today (Duncum, & Bracy, 2001; Freedman, 2003; Freedman & Stuhr, 2004; Gaudelius & Speirs, 2002; Gude, 2000; Tavin, 2000).

Consider structuring general artmaking courses to introduce six areas of artmaking—expressionism, mimesis, formalism, applied design, craft, and postmodern (including digital) practices.⁵ I selected these areas to represent a wide range of aesthetic practices and theories (Efland, 1995; Smith, 1989). Initially, I had hoped to write a section on each aspect of empowered making for this article. Realizing that such an endeavor is the work of a book, I will focus here on discussing some theoretical and practical gaps in much current curriculum, encouraging teachers and researchers to review their curricula and rethink their commitment to ineffective and outdated paradigms. I believe that planning more equitable emphasis among the above listed areas would ameliorate the current curriculum problem of overemphasizing some methods of making and understanding, while virtually ignoring others.

I began the list with *expressionism* because, despite stated goals, judging from the artwork I see produced in schools throughout the country, students are often not given sufficient opportunities to make artworks that are not tightly controlled by realist or formalist parameters. Just how expressive can an artwork be if you *must* make the figure in cool colors and the background in warm colors (or vice versa) or if you *must* use “correct perspective” to draw a remembered place? I have often heard teachers despair that students only evaluate work by the criteria of realism, yet I do not see much curriculum that engages students in authentic expressionist practices. Sadly, it is also common for students to spontaneously produce beautifully expressive works that the teacher thinks are wonderful, but that are rejected by the student and peers as “dumb” and poorly drawn.

By introducing students to expressionistic artworks that students will perceive as “cool,” such as those by Baseman, Sue Coe, Patssi Valdez, or the many graffiti-inspired street artists, teachers can draw students into valuing and creating artworks in more spontaneous and deeply felt manners (Baseman, 2004; Coe, 1986; Romo, 1999; Bou, 2005). Standard decontextualized exercises in “expressive line” or “color symbolism” actually *undermine* the teaching of meaningful form because, by definition, for something to be *expressive* or artistically symbolic, the students must be sincerely invested in trying to express something.

Before the age of postmodernism, artists made works within established studio practices, so it was easier to design new art projects because teachers could follow the artists’ studio methods and procedures. Now many contemporary artists work in, what is described as a *post-studio* practice, utilizing multiple means of expression (Weintraub, 1996). These artists choose the best materials and fabrication methods for each work.

Art teachers are now faced with the dilemma of designing “hands-on” projects that authentically introduce students to methods used by contemporary artists in conceiving and constructing artworks, rather than continuing to teach outmoded paradigms. For example, many teachers still require students to make hand drawn thumbnail composition sketches—a practice now rarely used by contemporary artists and designers—as a prelude to making a poster.⁶ Contrast this with the methods described in the Spiral Workshop poster project, *I Can Change the World*, in which students use the postmodern principles of *juxtaposition* and *layering*—projecting and overlapping found images in various combinations, creating striking compositions that would not have been conceived using more conventional compositional means.⁷ Other Spiral Workshop projects explore such contemporary practices as surprising pairings of image and text or the use of found objects in installations.⁸

If an art teacher is committed to not just encouraging students to produce simulacra (copies empty of authenticity), s/he must focus on the actual investigatory procedure of artworks and not solely on the final look of the artwork. Perhaps the worst example, I have seen of this approach, was watching a classroom of students use a grid system to hand-draw multiple copies (!) of candy wrappers to make a Pop Art project. Why had the teacher eschewed methods commonly used to make actual Pop Art works—photography, screen-printing, collage, or projection—in favor of early academic methods of copying and enlarging? What did these students learn about the actual methods or reasons that artists of the 1950s and '60s began introducing everyday commercial objects into their art?

To design a meaningful project, one must carefully analyze the process of the artistic investigation and then structure similar investigatory opportunities for students. In the final project, the students may make a completely different sort of object, but will meet the core objectives of understanding and seeing things in new ways based on a particular form of aesthetic investigation.

Deconstructing Culture

During the latter half of the 20th century, analyzing how notions of “real” and “natural” are constructed in social discourses became the focus of disciplines such as cultural studies, feminist theory, and critical theory. These discourses profoundly influenced traditional disciplines such as art history and anthropology and shaped today’s emerging field of visual culture studies. Knowledge of visual culture theory gives art teachers powerful tools to engage students in exploring how their thoughts and desires are shaped through immersion in local and global cultures of visibility. When analyzing the cultural origins and cultural effects of images, teachers are not introducing extraneous “non-art” content into the classroom because our business has always been teaching students to be nuanced observers of how meaning is made through images.

Visual culture concepts can also help teachers to structure contemporary *aesthetic* investigations of the stuff of our everyday lives. Recent Spiral Workshop art projects have been based on visual cultural terms such as Bricolage/Counter-bricolage (the practice of making new meaning out of the pre-made materials at hand and advertisers re-appropriation of youth bricolage styles) and Encoding and Decoding cultural consumption (Sturken & Cartwright,

2001). These projects did not merely illustrate theoretical concepts, but rather utilized theory to examine the construction of meaning and to empower students to generate alternative meanings. In a project called *Postmodern Postcards*, students collected typical tourist postcards of Chicago and then made interventions on actual cards or created their own gigantic postcards—depicting Chicago locations as places where friends lived, memories were evoked, or danger seemed to lurk. The final exhibition created a striking visual record of how notions of place in terms of race, class, and culture are constructed within various systems of meaning for differing economic and cultural purposes.⁹

Another rich source of inspiration for deconstruction projects are the writing and images of the Situationist International (Bracken, 1997; Knabb, 1981). Framing students’ artwork as taking place within the “Society of the Spectacle” and using techniques such as the *derive* (to become aware of its psychological impact) and the *detournement* (to reveal significant cultural subtexts through surprising juxtapositions) connect students to a rich tradition of subversive avant-garde artists (Debord, 1958a, 1958b,

1967/1994; Garoian & Gaudelius, 2004). Books such as *Lipstick Traces* connect the practices of the SI to the DIY (Do It Yourself) aesthetic practices of Punk music and collage. Students thus learn to see the critique of contemporary culture, not as a current academic exercise, but as an ongoing avant-garde tradition of challenging empty materialism and unsatisfying social structures (Marcus, 1989).

Subjects typically studied in art classes such as representations of nature, beauty, women, families, or “the Orient” can be investigated in terms of popular and fine art imagery. Students love to “talk back” to dominant discourses by detourning such images—juxtaposing text and pictures that cause us to reconsider established meanings. Contemporary artist groups such as the Guerrilla Girls and the Yes Men, which use many artistic methods, including performance, are also good models for collective artistic investigations. Visual culture theory in art education does not designate pre-conceived notions of what is good, appropriate, or useful in art or other cultural phenomenon. It does give students the ability to analyze how image-making practices shape their own sensibilities and those of the society in which they live. Deconstructionist artmaking reminds students that they are not mere passive recipients of manufactured meaning, but active interpreters who can generate alternative understandings and communications.

Reconstructing Social Spaces

It is not enough for youth culture makers to deconstruct aspects of the current culture that do not support a sustainable global culture of joy and justice. Young artists must also learn to construct new spaces in which caring, courageous communities can emerge.

Artists create social spaces—temporary and permanent opportunities for people to connect and interact. Art teachers can become community-based artists—identifying community themes, working with students to make aesthetic investigations of content, and creating new spaces for discourse through engaging local and dispersed communities through student artworks.

One can escape the society of the spectacle by stepping into worldviews generated outside dominant paradigms. Including the perspective of artmaking practices that arise from within local communities into the school curriculum honors the most traditional and the most progressive aspects of social life—preserving what is good, challenging the status



Deconstructing Culture. Noticing that the ubiquitous iPod ads usurp the notion of first person agency, the Spiral faculty of the Counterfeit Evidence: Re-rendering Reality group, Michael Radziewicz and Madilyn Soch, created the iRonic project in which students created faux ads that reclaimed the “I” of individuality. From top by Aleia McKay, Coco Millard, Madi Soch. Spiral Workshop 2005.

quo, and imagining new artistic and social possibilities (Burnham & Durland, 1998; Congdon, 2004; Jacob, 1995; James, Gonzalez & Mamary, 1999; Klein, 2003).

Creative teachers build on and expand local traditions. The yearly student show of individual artworks can include collaborative pieces that investigate community themes. Local interest and knowledge of quilting might be combined with curriculum studying the Names Project (a gigantic quilt/public art piece that commemorated those lost to AIDS), Chilean arpilleras (narrative needleworks documenting the everyday lives and political issues), or various Peace Quilt projects. The final project could be a collaborative quilt for a local public building, documenting local health issues affecting area children.

Working collectively, students and teachers can literally reshape their schools and communities through creating murals, mosaics, sculptures, pavements, and seating installations.¹⁰ Such projects also reshape the image of youth in the public imagination. Youth are seen (and see themselves) as contributors to public life, not as public nuisances. Exhibitions, art sited in community settings, banners, magazines, pageants, projections, websites, installations, and countless other art forms can be used by students to share their investigations of personal stories, community themes, cultural deconstructions, and meaningful cultural exchanges with others.

Not Knowing

My goal in writing this article is not to create a new canonical list of art education principles. I do want to provide a framework that teachers can use as an outline of the sorts of meaning making experiences that should be included in a curriculum that engages and empowers today's students. I believe in arts-based art education, and I believe that quality arts-based education in the 21st century will include a wide range of technical, theoretical, and cultural perspectives.

A quality art curriculum does not just disseminate art historical, technical, or formal knowledge. Through a quality art education, students become familiar with, are able to use the languages of multiple art and cultural discourses, and are thus able to generate new insights into their lives and into contemporary times. These abilities to investigate, analyze, reflect, and represent are critical skills for citizens of a participatory democracy.

Let's cycle back to the beginning and include another *Principle of Possibility* related to the principle of *Playing—Not Knowing*. Through a quality art curriculum, students will learn that they do not know many things that they once thought were certain. They will learn to see many things differently. They will learn new strategies of making meaning through which they can interrogate received notions of "the real." They will learn how to play, not just with materials, but also with ideas. Understanding

that our notion of reality is constructed through representations in language and image, students will not mistake representations for reality as such. They will be able to entertain new ideas and new possibilities.

Believing

When I present or write about art education curriculum based on these *Principles of Possibility*, I am frequently asked how parents and administrators will respond to such a radical re-envisioning of the basic tenets of art education. I believe the *Principles of Possibility* are not shockingly new. They articulate some of the most important goals of 20th-century art education, restated in terms of 21st-century theoretical perspectives. These goals are widely accepted as important by art teachers and other educators, though they are often underemphasized in current art curriculum structures that are based on formalist and media checklists. The goals of the *Principles of Possibility* are especially well understood in diverse communities in which the arts have traditionally played an important role in shaping students' self concepts and sense of agency.

In my experience, school principals do not feel a lot of concern about whether students can recite the K-12 canonical list of elements and principles of design. Principals do take note when they visit an art classroom in which the students are passionately comparing how a sense of character is developed in the visual metaphors of both Surrealist and realist portraits. Parents pay attention when their

Through a quality art education, students become familiar with, are able to use the languages of multiple art and cultural discourses, and are thus able to generate new insights into their lives and into contemporary times.



Reconstructing Social Spaces. Students and faculty at Evers Elementary School in Chicago worked with visiting artist Olivia Gude to transform the school cafeteria with images and texts into a space that stimulates wonder in the process of learning. *The Marvelous Surrealist Café*, 2002.



Not Knowing. Paradoxically translating the quick medium of collage into the ancient art form of mosaics, neighborhood teen artists led by Olivia Gude and Juan Chávez created a significant question to greet Lowell Elementary students each day. Chicago Public Art Group, 1998.

children bring home artworks that record stories about special moments in family life. Other teachers are impressed when the hallways are filled with vivid collages accompanied by thoughtful artist statements. These *Principles of Possibility* emphasize developing students' abilities to engage in sustained inquiry without requiring a clear right answer and enable students to utilize a number of approaches to interpret meaning in a wide variety of visual and verbal texts. These qualities are characteristic of exemplary students in all disciplines—qualities that will be noticed by administrators, families, and students.

Art teachers have a healthy suspicion of overly prescriptive educational initiatives as well as a deep commitment to creative living. In recent decades, art teachers have been increasingly stymied by formalist curriculum that is out-of-sync with today's students and today's cultural avant-garde. They've also encountered traditionalists who suggest that teaching contemporary theory with which students can investigate conventions of constructing gender, race, beauty, or normality is an abandonment of their roles in fostering the creative development of children! Yet youth need these more open, reconstructed social spaces in order to have the freedom to develop their full potential.

Let us now collaboratively choose new curriculum categories that give central places to the diversity of creative thought and action possible in postmodern times. Most art teachers I meet have a quality of "radical proactivity." Art teachers are optimists. They believe in the possibility of a more playful, sensitive, thoughtful, just, diverse, aware, critical, and pleasurable society. They combine the sensibilities of artists with the social awareness of community organizers. If it is indeed true that our notions of the real and the possible are shaped in cultural discourses, art teachers have the potential to change the world.

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ENDNOTES

¹National Standards for Arts Education. The standards outline what every K-12 student should know and be able to do in the arts. The standards were developed by the Consortium of National Arts Education Associations, through a grant administered by The National Association for Music Education (MENC). Available on-line through the Kennedy Center ArtsEdge website: <http://artsedge.kennedy-center.org/teach/standards.cfm>

²*The Handbook of Research and Policy in Art Education*, a comprehensive collection of important topics in art education lists only four references to the elements and principles of design. Three are included in text and tables in which Arthur Efland narrates a history of art education curriculum and the fourth is in a thoughtful article "Art and the Integrated Curriculum" by Michael Parsons in which he offhandedly notes, "The ideas sometimes called *the elements and principles of design* [this author's emphasis] (such as line, shape, color, and balance, contrast, and focus) may be unique to art but they are no longer thought to be the most important" (p. 786).

³The originally published edited list of postmodern principles included *appropriation, juxtaposition, recontextualization, layering, interaction of text and image, hybridity, gazing, and representin'*. Recently,

I have been working on an expanded list that includes more principles such as *provocation, investigation, uncanny, indeterminacy, and abject*.

⁴Chromophobia: Painting in a Culture of Fear curriculum was developed and taught by Alicia Herrera and Brenda Vega in collaboration with Spiral Workshop 2005 Co-directors Olivia Gude and Jessica Poser.

⁵These remarks are specifically written thinking about elementary and middle school art classes as well as introduction to art courses at the high school level. However, this approach can also be easily modified and adapted for specialized courses in high school such as photography, ceramics, or painting—emphasizing concepts of artistic practice not based solely in the exploration of various sub-categories of media.

⁶It is vitally important that art teachers regularly make teacher sample projects of assignments. If teachers fear that students will be overinfluenced by the teacher's style choices, don't show students the teacher's projects. However, do make a new sample of each project at least every two or three years. When following this procedure, many teachers are fascinated to note that their own working practices are radically different from those they recommend to students.

⁷I Can Change the World project on the Spiral Art Education website: <http://spiral.aa.uic.edu>

⁸Many of the projects on the Spiral Art Education website are designed to stimulate the kinds of conceptual artistic play that precede making artworks in post-studio styles of working. For example, see Evidence, Materials-based Self-Portrait, Memory Museum, Video as Installation and Word Pictures projects on the Spiral Art Education website: <http://spiral.aa.uic.edu>

⁹See Spiral Art Education Website: Spiral Workshop: Reality Check Group, http://www.uic.edu/classes/ad/ad382/sites/SpiralWorkshop/SW_02/SW_02.html

¹⁰See the on-line *Chicago Public Art Group's Community Public Art Guide: Making Murals, Mosaics, Sculptures, and Spaces*, (Ed.) O. Gude. This is a comprehensive guide to techniques for community involvement, collaborative design and execution, and technical considerations as well as hundreds of examples of high quality community-based artmaking from the archives of the CPAG. www.cpag.net



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Contemporary Approaches to Critical Thinking and the World Wide Web

The benefits of critical thinking¹ are frequently heard and promoted by today's educators. Critical thinking is now an oft-cited issue in most school subjects. Because of its prevalence, and because making art is a way of thinking, I began researching the concept of critical thinking.

David Jonassen (2000) wrote, "Among the contemporary conceptions of thinking in schools, I believe that the concept of critical thinking (generalizable, higher order thinking, such as logic, analyzing, planning, and inferring) is the most common..." (p. 22). Teaching critical thinking skills is often endorsed as a means to help students develop their abilities to navigate the complex world in which we live and, in addition, as a way to help students succeed in school.

Over the past few years, I explored the idea of teaching critical thinking using the World Wide Web (WWW). I began in-depth research on the topic to understand what critical thinking entails and the potential for art educators to use the WWW to help their students develop critical thinking skills.

This article begins with a review of the history of critical thinking and some current ideas on the topic. Then, I explain my working description of critical thinking and how critical thinking is currently articulated in discussions of the WWW in schools. I conclude with ideas for teachers related to developing critical thinking in art classrooms using the WWW.

Previous technologies, including motion pictures, radio, television, and computers, entered education with grandiose claims about their potential effects on teaching and learning (Cuban, 2001). However, these technologies did not bring about the vast revolutions predicted when they first entered the realm of educational technology. If educational uses of the WWW are to fulfill even a fraction of the claims made when the movement to wire every school was in its heyday, then educators must continually evaluate developing trends with its use. Many authors in education write about the benefits of using the WWW to teach critical thinking. In art education, there is significant scholarship about the following areas related to critical thinking: cognition and art, art criticism and its relationship to critical thinking, art projects that relate to critical thinking, work with preservice teachers and critical thinking, as well as the concept of critical thinking in general (Efland, 2002; Housen, 2002; Kader, 2003; Kundu & Bain, 2006; Leshnoff, 1995; Milbrandt, Felts, Richards, & Abghari 2004; Short, 1995; Stout, 1995; Walker, 1996). However, there is currently not a significant published dialogue in art education about how critical thinking relates to using the WWW.

Figure 1. History of Critical Thinking

	Phase 1	Phase 2	Phase 3	Phase 4
Dates	1910-1939	1940-1961	1962-1979	1980-1992
Proponents	John Dewey	Edward Glaser, David Russell, B. Othanel Smith	Robert Ennis, Karl Budmen, R. Allen, Robert Rott, Edward D'Angelo	Robert Ennis, John McPeck, Harvey Siegel, Richard Paul
Common Terms and Themes	Reflective thought, Scientific method, Inquiry, Research	Critical thinking, Propaganda analysis, Examining knowledge while considering the evidence to support the knowledge	Critical thinking as the assessment of statements, Critical thinking as distinct from the scientific method	Evaluation of value statements, Rational thinking, Problem solving

Adapted from Streib (1992)

The following review of literature from general education about using the WWW to development of critical thinking skills should be useful for art educators.

Development of Critical Thinking

James Streib (1992) traced the notion of critical thinking back to early Greek philosophers. In the more recent past, he identified four distinct phases in the ideas that constitute critical thinking. The first phase of the critical thinking movement lasted from 1910-1939 and emanated from John Dewey's (1910) writings on reflective thinking and the scientific method as the basis for thinking and inquiry. The second phase, 1940-1961, built on the work of Dewey and includes Edward Glaser (1941), David Russell (1941), and B. Othanel Smith (1953), the originator of the term "critical thinking." During this phase, the phrase critical thinking was used in relation to judging the accuracy of statements. The third phase, 1962-1979, involved narrowing the definition of critical thinking to focus on evaluating a statement as correct or incorrect and teaching students to come to "correct" conclusions based upon given information. Though it seems to contradict the idea of correct conclusions, this phase is when the role of creative thinking entered the discussion on critical thinking. The fourth phase Streib identified, 1980-1992, broadened the previous definitions and encompassed problem solving. This phase also addressed other related theories of cognition including higher order thinking, problem solving, and metacognition. In the years since Streib's study, new ideas about critical thinking have emerged; these are reviewed in the following section. (See Figure 1.)

Recent Notions of Critical Thinking

Richard Paul, a widely recognized contemporary authority on critical thinking, defined critical thinking as the following:

- (1) Disciplined, self-directed thinking, which exemplifies the perfections of thinking appropriate to a particular mode or domain of thinking.
 - (2) Thinking that displays mastery of intellectual skills and abilities.
 - (3) The art of thinking about your thinking while you are thinking in order to make your thinking better: more clear, more accurate, or more defensible.
- (1995, p. 526)

Unlike earlier authors, Paul highlighted the metacognitive aspects of critical thinking. In a recent work, Richard Paul and Linda Elder (2004) wrote, "...critical and creative thought are intimately related. Each without the other is of limited use. Creativity without criticality is mere novelty. Criticality without creativity is bare negativity" (p. 21). The authors explained the inter-relationship they saw between critical and creative thinking.

Other contemporary authors emphasize different aspects of critical thinking including reflecting upon thoughts from various perspectives, considering the basis for the arguments of others, and recognizing the importance of systematic thinking (Browne, Freeman, & Williamson, 2000; Cassel & Congleton, 1993; Vidoni & Maddux, 2002). Kimberly Vidoni and Cleborne Maddux (2002) found that critical thinking helps individuals learn about and understand their own thinking and to consider their own and

others' thoughts from a variety of perspectives. Additionally, Jeris Cassel and Robert Congleton (1993) mentioned that instruction should, "encourage exposure, recognition, and acceptance of multiple viewpoints by individuals and encourage providing opportunities for individuals to use critical thinking" (p. viii). A recent example related to art education comes from a study of critical thinking underway at the Isabella Stewart Gardner Museum. In this study related to developing critical thinking through their School Partnership Program, the educators at the Isabella Stewart Gardner Museum developed a rubric to evaluate students' critical thinking skills. Their rubric includes the following criteria: observing, interpreting, evaluating, associating, problem-finding, comparing, and flexible thinking (Isabella Stewart Gardner Museum, 2006).

If educational uses of the WWW are to fulfill even a fraction of the claims made when the movement to wire every school was in its heyday, then educators must continually evaluate developing trends with its use.

Students will need to consider the motivations of the different sites and think about why the different sites are promoting different ideas. This type of activity recognizes the existence of a multiplicity of ideas and could enable students to think critically about why and how people come to interpret works of art in different ways.

Working Description of Critical Thinking in Art

These more recent descriptions of critical thinking are the most applicable to contemporary art education. Authors in art education also address critical thinking and its applications in K-12 art classroom and museum settings (Housen, 2002; Kader, 2003; Kowalchuk, 1999; Kundu & Bain, 2006; Leshnoff, 1995; Milbrandt et al., 2004), however their descriptions of critical thinking vary. Thus, I created a working description based upon my readings:

Critical thinking involves considering an issue, a project, an idea, an artwork, or anything else from multiple perspectives. It is highly relevant to the process of creation, especially the iterative aspects of making things. It involves an awareness of the cyclical process of thinking, experimenting, creating, reflecting, recreating, and exhibiting, though does not have to involve all of these. Critical thinking relates to art criticism in more than linguistic ways and involves ideas of interpretation, the multiplicity of possible interpretations, and the awareness and understanding of the reasons for these varied interpretations.

With this description in mind, I investigated articles that promote critical thinking through the use of the WWW in public school settings in order to find ideas that were applicable for art education.

Critical Thinking and the World Wide Web in Public Schools

Many authors address the idea of using the WWW as a way to help students develop critical thinking skills. However, there is little agreement about what critical thinking is or how using the WWW will facilitate critical thinking.

Authors' Descriptions of Critical Thinking

Few of the articles I analyzed on critical thinking and the WWW for a K-12 audience clearly and carefully articulated a working description of critical thinking.² In fact, the majority mentioned the term *critical thinking* without explaining its nuances and some authors did not offer any description of it whatsoever (Kids on the Net, 2002; Kurubacak & Gonzales, 2002; Radlick, 2002; Taylor, 2002), an issue noted by Streib (1992). In general, the descriptions that authors use operate from the perspective that there is a widely accepted view of critical thinking, that critical thinking should be logical in nature, and that evaluating the validity of information from the WWW is of paramount importance. The lack of detailed descriptions of critical thinking is important because these articles promote different ideas ranging from merely deciding if a source is reliable to critically evaluating divergent information and choosing what to believe. Additionally, the lack of descriptions is problematic because teachers (presumably the audience for these articles) must consciously understand the type(s) of thinking that they are to teach. Without a clearly articulated description of what critical thinking entails, each individual is, essentially, working independently to infer the author's intended meaning.

Activities Promoted in Critical Thinking Literature

Numerous articles and books explore ideas that teachers can use in the classroom to help their students develop critical thinking skills. Among the ideas promoted, two commonly appear: fact-finding and, subsequently, using a "formula" to decide if information found on the WWW is trustworthy.

Few resources exist on using the World Wide Web to promote critical thinking specifically in art education. However, throughout the resources I identified, teaching students to find the correct answers on the WWW to specific questions emerged as a common theme (Eyerdam, 2003; Radlick, 2002; Salpeter, 2003). For example, Judy Salpeter (2003) mentioned

the need for students to "hone fact-finding skills" (p. 2). Although premised on the idea of critical thinking, the types of activities promoted by this resource do not reinforce the complex types of critical thinking I described earlier. A second theme that emerged from numerous articles is the need to train students to determine the validity of the information they find on the WWW, and that this constitutes an example of critical thinking. Hermann Astleitner (2002) frequently used the term "training" to refer to ways students should learn to think critically with the WWW. The training is not limited to merely learning to use the WWW, it extends to formulaic ideas related to determining the perceived reliability of an information source on the WWW (Patterson, 2003; Salpeter, 2003). Though these are important skills, they do not reflect my previously stated working description of critical thinking. Instead, they are reflective of early conceptions of critical thinking limited to determining the accuracy of a statement, rather than reflecting about the reasons for the existence of divergent ideas.

James Shiveley (2004) provided more nuanced ideas related to evaluating the information on the WWW. He advocated more flexibility with regard to evaluating the content found on the WWW and urged teachers to help students use the variety of perspectives represented on websites as a learning tool. Shiveley believed that the existence of contradictory information on the WWW is an opportunity for students to learn critical thinking skills. He noted that this will help in the development of citizens who are prepared to participate in a pluralistic and democratic nation (Shiveley, 2004).

Application Ideas

From the literature related to using the World Wide Web to develop critical thinking skills, three ideas stand out as being particularly adaptable to art education: using the WWW to learn about controversial social issues, learning about conflicting interpretations of artworks, and WebQuests. These ideas could be modified to work with students at a variety of levels.

Controversial Issues

The first example comes from Joanne Harris (2003) who described a lesson related to critical thinking from a unit she taught on food biotechnology, a controversial social issue. The various stakeholders involved in either supporting or rejecting genetically modified foods have a significant amount of information posted on the WWW. Within this

lesson, Harris had multiple objectives for her seventh- and eighth-grade students: gathering and thinking about divergent information on the WWW, evaluating the information they located, condensing large quantities of information, creating pamphlets using a graphic layout program, and sharing the finished product with other students.

Harris' students had no difficulty locating information; however, they found that often the information from different sources did not agree. This led some students to interview farmers and research scientists as well as to consult other print media regarding genetically modified foods. Students each created a pamphlet explaining their views on issues related to food technology based upon their research. Among their numerous learning experiences, three were particularly salient with regard to critical thinking. Students not only learned how to evaluate information they found, but they also learned that conflicts in existing information are not necessarily indicative of incorrect information, and that the creator of the website determined what the site presented as the truth. For instance, the agribusiness websites presented genetically modified foods as being safe, while the websites of environmental groups presented genetically modified foods as potentially harmful. Both types of sites can be deemed reliable, yet their conflicting information created a situation in which students had to decide what to believe and why.

Using Harris' process as a model, teachers could create art projects based around contemporary social issues of controversy that are well represented on the WWW. Students could use websites pre-selected by the teacher or find their own, investigate different points of view, and come to their own understanding of the issue. Then, students could create a website communicating their point of view on the issue, possibly using images the students create in graphics programs. Thus, students' artmaking could contribute to creating the WWW, instead of merely consuming it. Alternatively, students could create a painting, brochure, billboard, t-shirt, or other artwork that communicates their viewpoint. Contemporary artists are concerned with countless social issues including the environment, identity, body image, community, race, culture, technology, etc. Additionally, this idea could be adapted to focus specifically on issues relevant to museum practice, including the provenance of stolen Nazi-era art, the recent

scandals involving the purchase of antiquities, the repatriation of objects, and many issues surrounding the display of objects. Students could work with websites that represent a variety of viewpoints on these issues and create artworks that reflect their developing understanding of the issue.

Interpreting Artworks

A second and related way teachers can involve students in critical thinking using the World Wide Web relates to the interpretation of artworks. As noted by Leshnoff (1995), teachers and students often have different experiences and different knowledge bases to draw upon when interpreting artworks. Instead of a traditional "art in the dark" approach to art history and art criticism, teachers should involve students in actively constructing their own ideas and understandings of artworks. Selecting artworks that have a variety of plausible interpretations that are available upon the WWW is a crucial step. Students can investigate the contexts of the artwork including the historical time in which it was made, the places the artwork has been exhibited, and the intention of the person who made the object.

Additionally, students could use museum websites as sources of "official" information about an object and compare and contrast these to other ideas about the artwork that are

represented on the WWW. Students will need to consider the motivations of the different sites and think about why the different sites are promoting different ideas. This type of activity recognizes the existence of a multiplicity of ideas and could enable students to think critically about why and how people come to interpret works of art in different ways. This clearly relates to the idea promoted by Jacqueline Chanda and Vesta Daniel (2000) in their article on ReCognizing works of art. They believed that students are likely to accept an interpretation that is easy to access or is comfortable. Through using the WWW, teachers can expose students to a variety of interpretations about artworks that may challenge students' comfort zones and cause them to reflect upon why these divergent ideas may exist. Developing a knowledge base about an artwork and then thinking about different interpretations of the artwork allows students to think critically about the meaning of the artwork.

WebQuests

WebQuests constitute a third means for integrating the WWW and critical thinking skills in the art classroom. Authors describe the emerging uses of WebQuests³ to build student critical thinking skills (Kundu & Bain, 2006; Vidoni & Maddux, 2002; Young & Wilson, 2002). The concept of a WebQuest was first articulated by Bernie Dodge in 1995 (1995, 2000) and refers to inquiry-oriented activities for students that develop higher-order thinking skills using websites as information sources. WebQuests have a specified format to guide student inquiry; the sections include an introduction, task, process, resources, evaluation, and conclusion. Despite their name, well-developed WebQuests require more than information gathering; students must also process, evaluate, and synthesize the information to form their own conclusions. Often, WebQuests involve students working collaboratively and culminate in a class discussion, presentation, structured debate, creation of an art project, or another activity connected to classroom interaction.

A good WebQuest focuses on an issue that has multiple viewpoints represented on the Web, such as a social, political, environmental, or health related issue. Though there are numerous authors who write about WebQuests, they rarely focus on visual arts WebQuests. One exceptional WebQuest page was created by the Whitney Museum of American Art and addresses the work of Jacob Lawrence

Among their numerous learning experiences, three were particularly salient with regard to critical thinking. Students not only learned how to evaluate information they found, but they also learned that conflicts in existing information are not necessarily indicative of incorrect information, and that the creator of the website determined what the site presented as the truth.

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"Learning Resources." Jacob Lawrence: Exploring Stories, Whitney Museum of American Art, N.Y., November 8, 2001.
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(http://www.whitney.org/jacoblawrence/resources/webqst_index.html). Through the numerous WebQuests on this site, students can investigate a variety of issues related to Lawrence's work including working women, struggle, transition, migration, family and community, and discrimination.

Conclusions

I have suggested that the ideas promoted in the recent published literature on critical thinking and the WWW do not explicitly relate to contemporary ideas about critical thinking. Additionally, there is little continuity or agreement among the articles as to what critical thinking is. As art educators, we need to create working descriptions of critical thinking that can guide our practices and conscientiously work to involve our students in lessons that involve critical thinking. If we can be successful in these goals, then we may help students learn more about the world beyond the classroom and help students think as they investigate topics through the WWW. For teachers to be successful in integrating critical thinking and the WWW, they should be prepared for the following scenarios:

- Students will likely come to different conclusions and may need to learn how to disagree without being disagreeable;
- Students' questions and ideas may lead to other questions and ideas, and not necessarily to an answer;
- Without sufficient guidance, student use of the WWW may be superficial, at best, and mainly involve surfing commercial sites;
- You may wish to generate lists of pre-selected sites for students to use as a starting point. This is especially beneficial for younger students and those who do not have considerable experience locating information on the WWW; and
- Try incorporating a critical thinking activity involving the WWW into a lesson you enjoy teaching and that you know is already successful with students. Starting with an established lesson and adding a WWW component may increase your chances of having a successful experience.

Continually rethinking and refining what we do to involve recent technology and contemporary ideas will not only help prepare our students for their roles in society, but will also help art teachers stay invigorated and excited about their profession.

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ENDNOTES

- ¹Critical thinking is also referred to as "higher order thinking" and "understanding" by different authors.
- ²Numerous articles written about applications of critical thinking curricula in higher education settings include detailed descriptions of the concept.
- ³See the WebQuest page at the San Diego State University's website: www.sdsu.edu/webquest for further information and examples of WebQuests.

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- Can you make any implications based on the kinds of materials used and physical characteristics—the color, texture, kind and

weight and size of the paper and covers? What about the printing/binding/construction methods used?

- How does it connect with particular traditions or histories of books in general?
- What is this book about? How do aspects of its “bookness” and the production methods used enhance the exploration of the issue?
- What do you think and feel about the issue? How has the book informed your thinking about it?

What progress have we made toward civil rights? What do we have yet to do?

Thinking about an artwork by Clifton Meador

Long Slow March

Clifton Meador

1996

Purchase, NY: Center for Editions

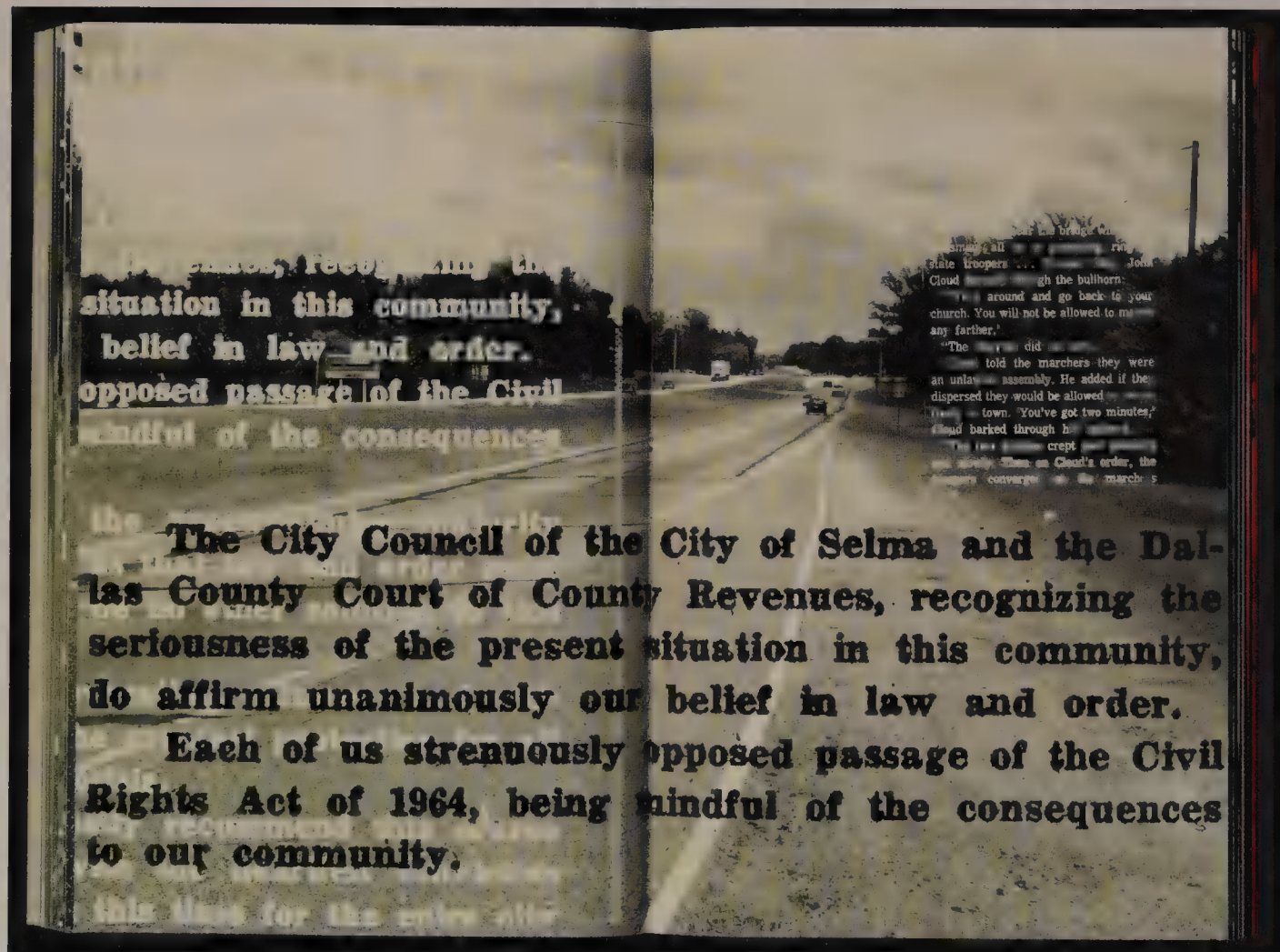
About the Artist

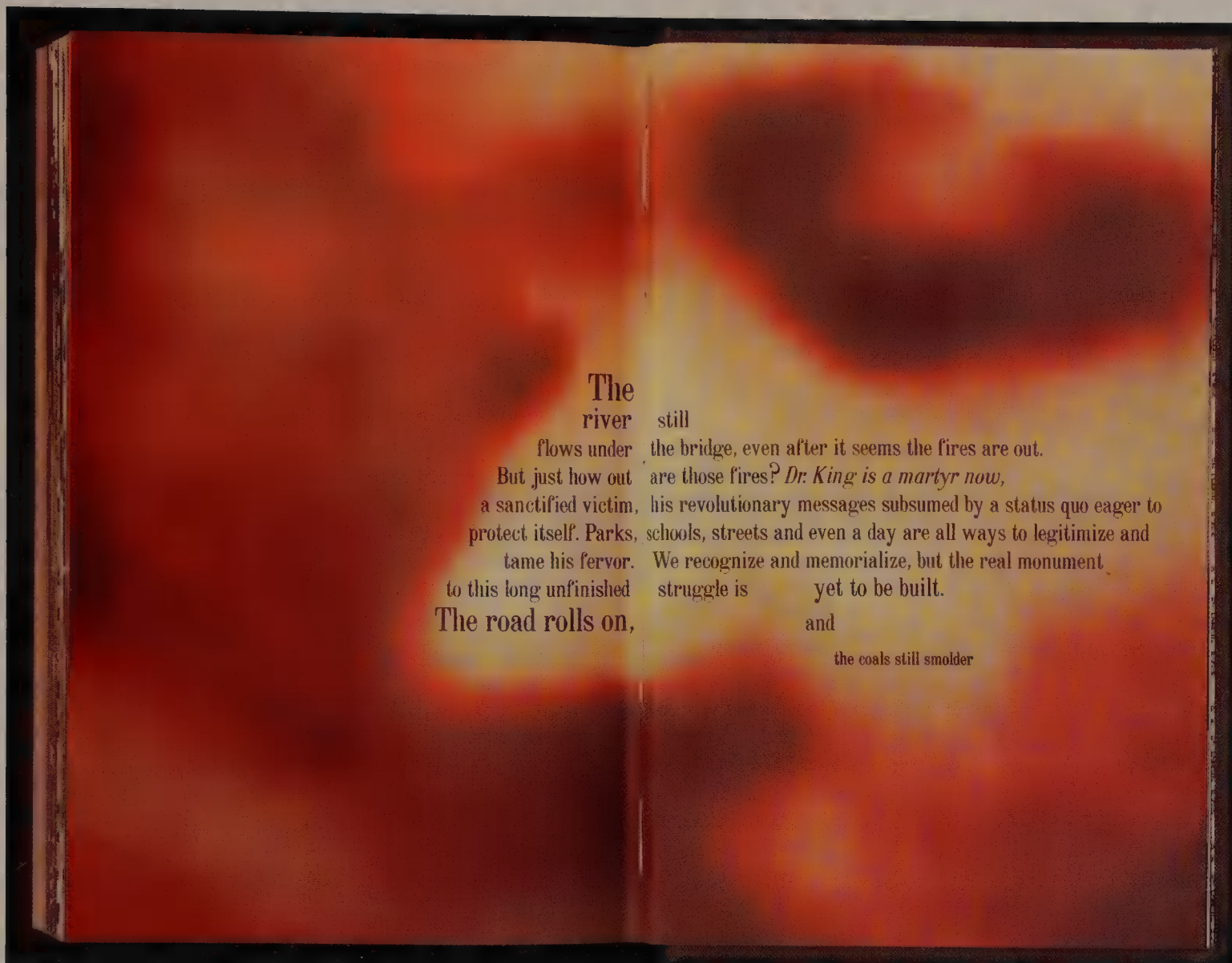
Clifton Meador makes artists' books, mostly using offset printing methods common to many commercial publications. Other books have focused on issues and events such as war refugees and on atrocities in the former Soviet Union's gulag.

About the Artwork

Except for the cover devoid of words, *Long Slow March* looks like hundreds of other books found in libraries. The handsome, somber grey hardbound cover opens to ochre endpapers displaying repeated sections of a portentous map depicting the route between Selma and Montgomery, Alabama. The complex, richly layered unpagged book is divided into a handful of different, loosely narrative sections.

After section one presents differing views about slavery, section two photographically documents every mile of the route of the historic civil rights march from Selma to Montgomery, Alabama that took place





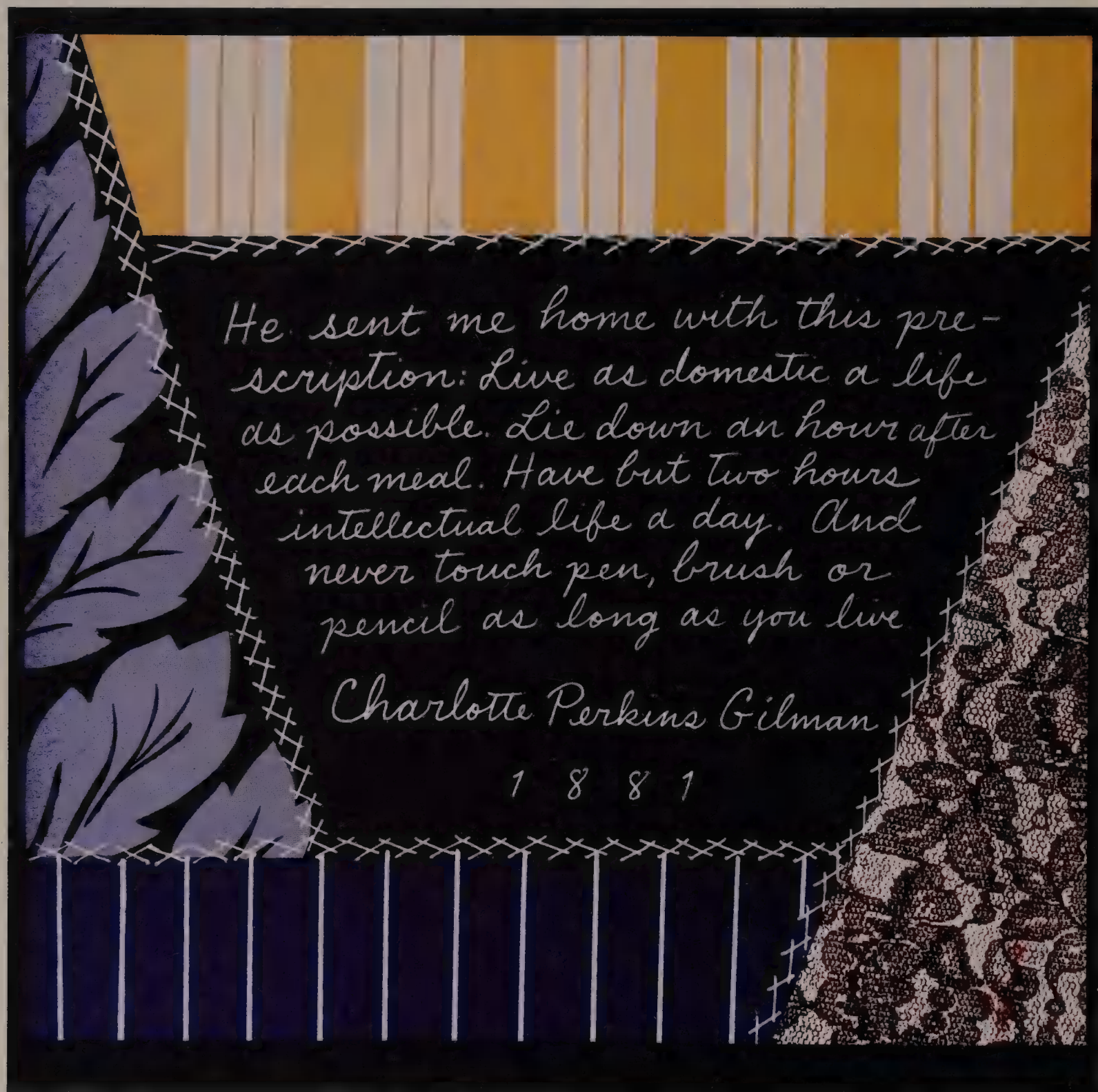
Above, and p. 26, *Long Slow March*, 1996, Clifton Meador. Purchase, NY: Center for Editions.

in March of 1965. The miles of roads are overlaid with several texts, including biased newspaper reportage of the march (image, p. 26). These words appear and disappear as we page through, marching the famous route. At the end of the section, images of police in white helmets brutally handling the marchers when they reach Montgomery are overlaid with words written by the Ku Klux Klan.

The color shifts and intensifies from cool grays to red in the last sections. Images of slaves, confederate money and historical texts seemingly melt together. In the final pages, the red images quickly transform (image, p. 25), shifting into blurry close-ups of Dr. Martin Luther King, Jr. His final image features words printed directly on his almost indistinct visage (image above).

Learning More: Discussion Questions and Activities

1. Why does the book include photographs of every single mile of the march's route (image, p. 26)? How do the texts floating over the march's route add to your interpretation?
2. What effect does the color shift from cool grays in the beginning of the book to red (see above) at the very end have on your ideas about the book?
3. In the large image, what do the words "the real monument" and "yet to be built" mean? What does the title tell us? What is this book about? What did you previously know about the march and about the civil rights movement?
4. How do the elements and sequence of the book build these ideas? What do you think about the way these ideas are presented and this format for presenting them—a nearly 200-page commercially hardbound artist's book?
5. Assign individuals or groups to research historical or contemporary events related to a political struggle associated with a group of people. Consider events that might not traditionally receive much attention. For example, one might investigate a woman's hunger strike and incarceration regarding her efforts to obtain the right to vote in the early 1900s, or an event related to the creation of child labor laws. As in *Long Slow March*, students should investigate differing points of view, biased reportage, relevant images, texts, and people that might help illustrate the event. Students should design and carefully sequence pages to create a cohesive book that builds visual and/or textual information in intriguing ways. Students might utilize photocopying and/or digital applications as printing methods. Bind using a Japanese side stitch method, since this allows regular letter-weight paper to be easily bound.



Crazy Quilt, 1998, Maureen Cummins. Silkscreen and letterpress. Rosendale, NY: Women's Studio Workshop.

What expectations did society have regarding women's behavior, and what expectations do we have now? How are ideas about gender maintained?

Thinking about an artwork by Maureen Cummins

Crazy Quilt

Maureen Cummins

1998

Silkscreen and letterpress

Rosendale, NY: Women's Studio Workshop

About the Artist

Maureen Cummins makes finely bound limited edition artists' books, as well as some that incorporate found materials such as old ledgers and letters, imposing commentary directly on the original using letterpress printing.

About the Artwork

Printed in a limited edition of 100, *Crazy Quilt* is housed in a slipcase, as is common to finely bound editions. The elegant, dark slipcase is printed all over with white "stitching," echoed inside the book by purposefully quaint white cursive writing. The 10" by 10" book unfolds in four directions to form a larger 30" by 30" crazy quilt.

Printed with colorful fabric patterns, the book features short handwritten passages presented in the voices of women who were institutionalized during a period of their lives. Among the handful of women represented are Kate Millet, Frances Farmer, and Charlotte Perkins Gilman (image, p. 28). Kate Millet is an artist, author, and feminist activist who wrote the influential 1970 book, *Sexual Politics*. Frances Farmer was a spirited, temperamental American actress who made films in the late 1930s. Charlotte Perkins Gilman, an advocate for women's rights, wrote important books in the late 1800s and early 1900s. These women have in common non-traditional aspects of their lives.

Charlotte Perkins Gilman was a social reformer, writer, and feminist. Gilman thought that the subordination of women was dehumanizing, and that women often could not fulfill aspects of their lives because they were often constrained by traditional roles. She actively promoted the values that she associated with women—of nurturance and cooperation—as necessary to change society, and thought that the way relationships worked between men and women would also have to be constructed anew (Lane, 1990). She was given a cure for depression known as the rest cure, which involved rest, isolation and sometimes forced feeding.

Learning More: Discussion Questions and Activities

1. What does the stylized first person handwritten text convey? What do quilts usually symbolize? What kind of quilt is this and how does it give the artwork particular meaning?
2. What are some reasons women were institutionalized in the past? What rights did women have in the late 1800s in the U.S. and what rights do women have now? What are some ways that gender—the ways that women and men are supposed to appear, act and live—is perpetuated and maintained in society?
3. What associations and ideas do you have regarding the unfolding form and structure of this book? How effective is it?
4. Visit a thrift store or used book store and select older books such as science texts, picturebooks, or old magazines. Assign students to select a text that they believe is in need of alteration because of how particular groups of people are depicted (or left out). Methods of alteration include writing commentary, folding, tearing, cutting, removing, obliterating, erasing, drawing, reshaping, and adding 2- or 3-dimensional visual elements. Students should present their books to the class, explaining why they chose their book, as well as the focus and methods of their alterations.

What place does censorship have in schools?

Who should decide what art and literature students experience?

Thinking about an artwork by Janet Zweig

The 336 lines currently expurgated from Shakespeare's *Romeo and Juliet* in ninth grade textbooks

Janet Zweig

1989

Self-published

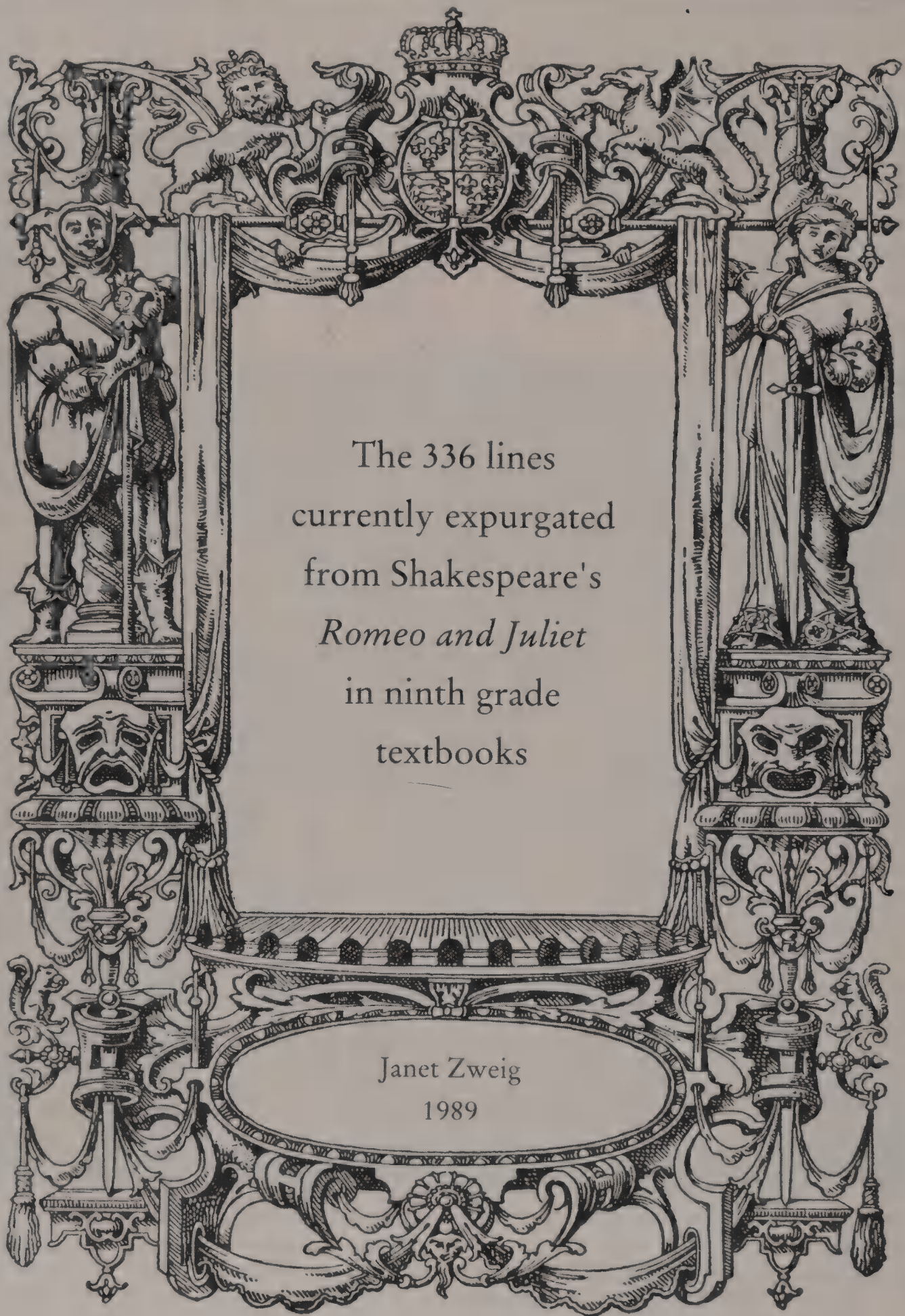
About the Artist

Janet Zweig makes sculptures, artists' books, and public artworks. Her artists' books have included explorations of narrative and sequential structures in book forms.

About the Artwork

This simple, single signature (two or more pages folded in half) pamphlet book of about 12 pages is bound with a pair of common staples. Photocopied in black and white, its modest construction belies its powerful political punch. With virtually no aesthetic fanfare save a little ornate imagery on the cover (image, p. 30), the first page opens with the following:

If you are a high school student in the United States, the chances are good that your English literature textbooks have many lines missing from classic texts, often without any notification to you [emphasis in original].



The 336 lines
currently expurgated
from Shakespeare's
Romeo and Juliet
in ninth grade
textbooks

Janet Zweig
1989

Act II, scene iv
Lines 85-94

now art thou what thou art, by art as well as by nature.
For this drivelling love is like a great natural that runs lolling
up and down to hide his bauble in a hole.
BENVOLIO Stop there, stop there!
MERCUTIO Thou desirest me to stop in my tale against
the hair.
BENVOLIO Thou wouldst else have made thy tale large.
MERCUTIO O, thou art deceived! I would have made
it short; for I was come to the whole depth of my tale, and
meant indeed to occupy the argument no longer.

Act II, scene iv
Lines 104-112

MERCUTIO God ye good-den, fair gentlewoman.
NURSE Is it good-den?
MERCUTIO 'Tis no less, I tell ye; for the bawdy
hand of the dial is now upon the prick of noon.
NURSE Out upon you! What a man are you!
ROMEO One, gentlewoman, that God hath made for
himself to mar.
NURSE By my troth, it is well said. 'For himself to mar,'
quoth 'a? Gentlemen,

Act II, scene iv
Lines 121-131

BENVOLIO She will endite him to some supper.
MERCUTIO A bawd, a bawd, a bawd! So ho!
ROMEO What hast thou found?
MERCUTIO No hare, sir; unless a hare, sir, in a
lenten pie, that is something stale and hoar ere it be spent.
[He walks by them and sings.]
An old hare hoar,
And an old hare hoar,
Is very good meat in Lent;
But a hare that is hoar
Is too much for a score
When it hoars ere it be spent.

Act II, scene iv
Line 135

[sings] lady, lady, lady.

Lines 142-145

NURSE An 'a speak anything against me, I'll take him
down, an 'a were lustier than he is and twenty such Jacks; and
if I cannot, I'll find those that shall. Scurvy knave! I am none
of his flirt-gills; I am none of his skains-mates.

*The 336 lines currently expurgated from Shakespeare's Romeo and Juliet in ninth grade textbooks, 1989, Janet Zweig. Self-published.
Left, title page, and above, text page.*

Readers are then directed to take action:

Directions for use: Xerox this book so that the words are printed only on one side of the sheet. Cut out the lines and replace them in your textbook where they belong in the play. Pass the book on to another student.

Starting with Act I, scene I, the book lists the 336 expurgated lines that were edited from the play in order of their disappearance (image, p. 31). The act, scene, and line number of the edited passages are included, in addition to character's names and stage directions. Each text segment is surrounded by a rectangle of dotted lines, a mute directive to use scissors and cut.

Some edited passages include the Nurse's admonition to Juliet: "Go girl, seek happy nights to happy days." Few would argue the suggestive nature of passages such as this, as well as the Nurse's advice to Juliet about her wedding night, from Act IV:

Sleep for a week; for the next night, I warrant,
The County Paris hath set up his rest
That you shall rest but little. God Forgive me!

Yet, the often bawdy nature of Shakespeare's plays are part of their essential character, and this popular play centers on an intense love affair.

Learning More: Discussion Questions and Activities

1. Discuss your thoughts about the rationale for expurgating lines from the play. Would you feel any differently if the textbook indicated that the play was edited?
2. Should literature and art be edited? Censored? Why or why not? If so, who should do the editing and what should be cut?
3. What do you know about pamphlets in general, and why do you think this artists' book was constructed using unassuming materials in pamphlet form?
4. Assign students a research project in which they investigate rationales regarding the censorship of art and literature in schools. Engage students in a classroom discussion or debate about differing views on censorship and its place in schools. Students can then write (computer-generated and anonymously) a few sentences or a short paragraph about their ideas concerning censorship. Place the statements in a hat and have students randomly select from it. Using the statements, students can design a simple pamphlet book, selecting a paper and cover for its particular appeal. Create a limited edition run of the pamphlet by photocopying and stapling it. Exhibit the pamphlet in your classroom, or consult with the school or community librarian to determine if it might be displayed (or distributed) there.

Assessment

Assign students a short writing assignment in which they respond to the following: Explain some of the unique characteristics that artists' books have regarding ways they can convey ideas as compared to artforms such as painting and sculpture. What are some reasons artists might choose a book form to convey activist ideas? Of the three artists, identify the work that you found to be the most engaging and explain why.

Conclusion

Each of the three artists featured here employ the book form in very different ways to convey ideas about a range of issues. Each artist's book has unique characteristics that allow ideas to unfold over time, to reference and comment upon other kinds of knowledge, and to be held and experienced up close. Artists' books lend themselves wonderfully to integrated approaches (Burkhart, 2006) and activist artists' books in particular exemplify artwork that explores matters of cultural importance. Hopefully, more students will engage with this rich way to explore issues that they find critically important in the world today.

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A Service-Learning Approach to Teaching Computer Graphics

I taught a computer graphics course through a service-learning framework to undergraduate and graduate students in the spring of 2003 at Florida State University. The students in this course participated in learning a software program along with youths from a neighboring, low-income, primarily African-American community. Together, they learned the Adobe® Photoshop® computer program and collaboratively created a personal collage of images that were meaningful to both the FSU students and the neighborhood youths. Building on the potential for computer graphics to create collaborations among students, service-learning may be a useful strategy to enhance the development of these collaborations by connecting students to the local community to learn from the resources and work with the local residents. In this article, I present this as an example of cooperative imaging as a form of service-learning through the construction of community.

BY KAREN HUTZEL

Community Connections Through Service-Learning

The connection of art education to local and global communities has been explored as community-based art education (Bastos, 2002; Ulbricht, 2005), community-based art (Adejumo, 2000), community art (Hutzel & Cerulean, 2003; Congdon, 2004; Bastos & Hutzel, 2004), and, most recently, as the art for life paradigm (Anderson & Milbrandt, 2005). A common factor of these community-based educational approaches is a democratic educational methodology to link students with community knowledge and experiences, thus constructing community. Service-learning

through art education can similarly connect students to community resources for education (Taylor, 2002) and change. While there are many definitions of service-learning, Community Works Press (2001) provided the following: "Service-learning is a strategy that combines service to the community with student learning in a way that improves both the students and the community" (p. ix). Engaging students in service-learning in art education curriculum can develop in them a sense of place in the community (Taylor, 2004) and can reinforce their learning of the subject matter.

Figure 1. An example of a collage demonstrating an interest in fashion of the FACE youth.

Service-learning has recently received greater attention and has been explored as a form of experiential education based on ideological educational theories of both John Dewey and Paulo Freire (Deans, 1999). Dewey's (1938) concept of experiential learning emphasized real life experiences as necessary to providing meaningful education. Freire (1993) presented a critical pedagogy based on his work in Brazil training individuals to read and teach reading skills, thus empowering individuals to seek liberation and change through education. As such, service-learning as an experiential and critical educational approach is based on the notion of reciprocal learning, which benefits both those receiving and those providing the services (Sigmon, 1979).

As a reciprocal learning experience, it can be argued that service-learning is rooted in democratic education, which hooks (2003) described as learning that "is never confined solely to an institutionalized classroom" (p. 41). hooks described the democratic educator as a teacher who consistently connects learning to students' lives.

Rather than embodying the conventional false assumption that the university setting is not the "real world" and teaching accordingly, the democratic educator breaks through the false construction of the corporate university as set apart from our real world experience, and our real life. Embracing the concept of a democratic education we see teaching and learning as taking place constantly. We share the knowledge gleaned in classrooms beyond those settings thereby working to challenge the construction of certain forms of knowledge as always and only available to the elite. (hooks, 2003, p. 41)

By challenging students to question the construction of knowledge and investigate inequitable social systems, the democratic educator finds ways to learn from and with local communities.

hooks (2003) suggested conversation through "diverse modes of speech" (p. 44) as a method for democratic education. Conversation, sharing knowledge and ideas, and connecting the classroom to the outside world can create a learning community. "Forging a learning community that values wholeness over division, disassociation, splitting, the democratic educator works to create closeness" (hooks, 2003, p. 49). This democratic

idea of conversation and sharing suggests a foundation for service-learning as well as a strong potential connection to cooperative graphic imaging toward the end of construction of community.

A Reciprocal Learning Partnership

To implement a service-learning methodology in the computer graphics class, I utilized an existing partnership between the Florida State University department of Art Education and the Florida Arts and Community Enrichment program (FACE). The FACE program was located in a housing project called Ebony Gardens in the Frenchtown neighborhood adjacent to campus and provided after-school and summer arts classes to youths and young adults. Frenchtown is a low-income community with a low home ownership rate, several housing projects, and small, single-story homes surrounded by large oak trees. The neighborhood has been threatened with an expanding need for student housing and growth of the university. The FACE youths involved with the computer class were African American and ranged in age from 9 to 17 years old, and most lived in the Ebony Gardens housing complex. The FACE program was located in a first-floor apartment in one of the buildings, where participants would attend classes two or more days a week. Several of the FACE youths involved with the computer graphics class also played in the FACE steel drum band, which performed at various events around Tallahassee. FACE participants had also painted more than a dozen murals around Tallahassee, several located in the housing complex on walls surrounding their community garden. During my first visit to Ebony Gardens, I was struck by the sense of community and camaraderie of the children and adults, as the sound of steel drums filled the air. That day of my first visit, the participants, residents of Ebony Gardens and volunteers to FACE, were tending to the garden and picking vegetables to use in a homemade salsa.

While the youths' experiences, opinions, and learning are important to recognize, this article will primarily highlight the ways in which the college students benefited by working with the youths and explore their perceptions of learning in the class. Of the 14 college students enrolled in the class, 3 were graduate students and 11 were undergraduate students. Of the 3 graduate students, 2 were doctoral students in art education and one was a master's student in art education. The under-

By challenging students to question the construction of knowledge and investigate inequitable social systems, the democratic educator finds ways to learn from and with local communities.

graduate students were primarily art education or fine art majors; however, one was an art history major, and one was from a computer-related field. Of the 14 college students, 13 were Caucasian, and the computer student was Korean.

The college students were given two assignments for the class: to create a Photoshop collage with a FACE youth and to develop their own personal website. The first half of the semester, the FACE youths attended the class once a week on the campus of Florida State University. During the first meeting with the youths, the college students were nervous and a little apprehensive; however, the youths seemed to make the college students relax and feel more comfortable around them. Although our class was located in a computer room, to encourage dialogue we held the first meeting with the youths in a regular classroom. The college students also maintained a dialogue about their experiences in Blackboard, our online course management program. This environment of reflection, as an important component of service-learning, provided a place where the college students could turn to each other for advice and reflect on their experiences.

In our first meeting, I asked the college students to partner with a FACE youth, although a few groups had two college students. Each team was charged with the task of learning Adobe® Photoshop and creating a collage of images representing their lives. The college students were not provided training with the Photoshop computer program prior to the arrival of the youths. Instead, the teams were instructed to complete several tutorials and were also provided with short instructional presentations on the software. This approach initially frustrated a couple of the college students who felt they were not fully prepared for their perceived role as teacher.

However, most of the students immediately realized the contributions the youths made to their learning and appreciated the youths' knowledge and fearlessness. Mary¹, an undergraduate art education student, appreciated the early lessons she learned from her youth partner. In her online dialogue, she commented², "His brain was a sponge. He was basically teaching us at 9 years old! ... He is going to be more of a benefit to Naomi and I, than we will be to him, on the computer."

Many of the college students were not very comfortable with the computers, and were even more uncomfortable being responsible for teaching a child computer skills. However, many of the college students began to realize the benefit of their youth partners' experiences on computers. As one college student, Debra, stated, "The younger students aren't as afraid or cautious as we are. You usually can go back and fix something if needed. It is funny that our younger students are comforting us with those words." When following the tutorials, the youths seemed to be leading much of the time, as they remembered the procedures better and were more comfortable making mistakes in the process. In the meantime, the college students had to work harder to keep up with their youth partners on the computer. As their relationships developed through working together on the tutorials, their ideas for the collaborative collages also began to develop.

Beyond Computer Lessons

Through collaboratively learning together, and creatively solving the problem of developing a collage of images, the college students and youth partners had the opportunity to develop meaningful relationships. In developing a theme from which to create a collage of personal images, the youths and college students shared personal pictures with each other and walked around the college campus to take photographs together. The youths were also given disposable cameras to take pictures of their home, community, family and friends. The day the photographs were shared with the youths was one of the most exciting class days, as they showed each other their pictures and talked about the people they had photographed.

I also encouraged the college students to take their youth partners outside to take photographs with the digital cameras. Many of the college students were surprised in realizing that walking around a college campus was a new experience for the youths. During this



Figure 2. An example of a collage utilizing an interest in rap by a FACE youth.

time, the college students talked to the youths about their experiences in college. I overheard Mary, an undergraduate student, for instance, trying to explain the concept of roommates to her 9-year-old partner, LaShawn. Their conversation about roommates carried over into a telephone conversation the next day after Mary had shared her phone number with LaShawn. Mary expressed delight about receiving the phone call and shared the details of their conversation online with her other classmates.

The youths often helped the college students look at the culture of college through a new lens. For instance, Brian, a doctoral student, described his experience walking around campus taking photographs with his teenage partner, Julius. Brian said, "... I often found myself surprised and intrigued with what he found photo worthy. It kind of forced me to look at campus through a fresh pair of eyes." The process of exploring campus together with a digital camera also provided more opportunities for the college students and youths to bond with and learn from each other. While they learned of their differences, they also were able to recognize similarities.

One of the college students described the fun she had with other college students and their youth partners as, "a bunch of silly girls having fun with the digital camera."

For most of the youths, this was their first time experiencing a college setting, a high-quality computer lab, and a program like Photoshop. While they were comfortable working on the computers, their skill levels and experiences had not allowed them the opportunity to refine and expand their abilities. The college students taught the youths how to further their existing knowledge by following the directions of the tutorials and working patiently and consistently. They were also exposed to college life, through the eyes of their college student partners. Although they lived less than 3 miles from campus, for many college probably seemed farther away than the mere 3-mile distance.

While the college students remained consistent throughout the semester, the youths were not. In the end, several college students had worked with as many as three or four youths, and one college student ended her time without having a youth partner. The youths were lost

Computer technology and service-learning are classroom tools that can help students with differing learning styles and should be used to reinforce curricular goals and objectives and not as a goal in and of itself.

to after-school conflicts, family and personal problems, and for one, juvenile detention. While the instability of the situation may suggest problems with such a teaching style, the lessons learned by all of us about the realities of the youths' situations were invaluable and can be compared to some public school experiences. These are valuable lessons to prepare future art teachers for the realities of teaching. Similarly, Taylor (2004) utilized service-learning in university level art education courses in order to create understanding, awareness, and connection in university students and to encourage them to contribute to their college neighborhoods in order to create hope and caring. She proposed integrating service-learning into art education teacher training programs to better prepare future art teachers.

The Collages and Reception

The groups chose themes for their collages based on their experiences learning about each other. After sketches and planning, they selected images for their collages and scanned the photographs or downloaded images from the digital cameras and arranged the images in the Photoshop program. In developing a theme for the collage, some of the students recognized that many of the youths liked to play on a hologram website that pieced together styles of clothes. In recognition of this interest, one college student and her youth partner incorporated fashion as their collage theme (Figure 1, p. 33). Others utilized the youths' interest in music and hip-hop. One college student, for instance, tapped into her partner's recent involvement with a rap band, and portrayed the two of them as deejays to represent an album cover (Figure 2, p. 35).

The collages were printed on poster size photo-quality paper and mounted. We held a reception event in the community room at the youths' housing project, and the poster-sized prints were hung and displayed. The community showed support by attending the event and seemed excited to see the kids' pictures in the posters (Figure 3). A child about 5 years old asked me as she was looking at her older friends in the posters if she could be in one of "those pictures" the next time. Several of the FACE youths who had dropped out of the class attended the event and were surprised to see their pictures still in the collages. The college students who had lost their partners still wanted to include them in the final collage. Debra, a college student, described the event as being more about the people and the community than the class assignment or artwork. "This experience was not just about completing an assignment or about having a 'show' as artists often focus on. Yes, the reception was important, but it would have been nothing without the connections and relationships made over the last few months. The artwork was the reason for the show, but it did not take precedence over the people." As a democratic service-learning project, the social lessons were as important to the students' learning as the new skills they developed.

The college students learned more about the FACE youths at the recognition event because they could see them in their own community setting. Laura, a doctoral student and art teacher in the youths' school district, described the reception: "The artwork was a good vehicle for establishing a relationship and a non-threatening way for us to enter their community—sharing our art with them and their friends and family. A celebration." The collage Laura created with her partner, Rob, turned into a kaleidoscope of images, resulting from a "happy accident" (Figure 4), in which she had inadvertently minimized the resolution of the original image (Figure 5).



Figure 3. Several younger kids look at the artwork at the reception event.

Several of the relationships between the college students and youths continued outside of class. For instance, Laura made a deal with her partner Rob to take him out for bagels if he brought up one grade on his next report card. A few weeks later, Rob presented Laura with his report card, and she rewarded him with the outing. Ann had faced a semester of frustration in getting her youth partner to actively participate in the project. However, Ann took her youth partner, Demitria, and a friend to the movies, having been asked by Demitria to see the movie *Drumline* together. The experiences outside of the classroom highlighted the relationships that had developed as a result of learning computer graphics together and collaboratively creating a piece of art.

Ann felt that she was able to learn more about the FACE youths, and they were able to learn more about college life through this experience. She said, "I think that what we were able to give the kids was a broadening of experiences. They were able to see what the college atmosphere and average college kid is like. And us college kids got the same thing from the FACE youth and Ebony Gardens [their community]." The depth of learning was revealed in comments, like Ann's, that alluded to the college students' awareness of the reciprocal learning experience. In recognizing the youths as contributors to the class, the college students realized the contributions the youths made to the class and their learning.



Left, Figure 4. An example of a collage that resulted from an "accident" with resolution.

Above, Figure 5. Laura and Rob show their collage at the reception event.

Collaborative Imaging through Service-Learning

This example suggests that service-learning and collaborative computer imaging can be mutually reinforcing through the collaborative learning of computer graphics and production of art. Simultaneously, as the students participating in this computer graphics class were exposed to various ways of knowing and learning through the service-learning curriculum, their learning of computer graphics was enhanced. In the meantime, and as importantly, this service-learning methodology could empower the students to critically and actively examine their place in the local community. The collaborative process of learning Photoshop and producing an art piece revealed lessons to the college students beyond computer skills while reinforcing their learning of the computer software. The community construction achieved in this example through the application of cooperative imaging in a democratic fashion adhered to the principles of service-learning. As such, this example

could be a model for further exploration in that it may have potential for community art education practice in the digital age.

Technology has been shown to both enhance and hinder community connections, depending upon the use and circumstances. For instance, the use of Internet chat rooms has spurred a debate about the role of the Internet in creating communities (Driskell & Lyon, 2002). While the Internet can connect people from across the world, it often isolates those same people from their neighbors (Driskell & Lyon, 2002). However, Freedman (1991) discovered in a study of interactive computer graphics instruction that students are more inclined to collaborate while making art on computers than with more traditional media. She discovered that students tend to consult other students with more computer experience and also feel more comfortable making suggested changes to their artwork with the assurance that they can convert back to their original image easily on the computer (Freedman, 1991).

The benefits and limitations between service-learning and computer technology in education are similar in several ways. Similar to service-learning, computer technology promotes a student-centered, global classroom with active student inquiry (Wang, 2002). Also similar to service-learning, limitations in funding, support, and guidance have hindered the growth of computer technology in the classroom (Wang, 2002). Computer technology and service-learning are classroom tools that can help students with differing learning styles and should be used to reinforce curricular goals and objectives and not as a goal in and of itself. As was demonstrated in this example, service-learning methodologies have the potential to enhance skills-building classes such as computer graphics as the skills are applied to real situations, students are encouraged to learn from each other, and activities can spur meaningful dialogue among students and community participants.

"I learned that I was indeed learning with our youth, and working with them actually helped. I felt that I learned Photoshop much better because I felt like LaShawn was in some way depending on me to know my stuff."

While a couple of the college students initially struggled with the service-learning approach, most of the students recognized the value the youths brought to their learning experience. One college student reflected on the experience, saying, "Initially I thought that working with the FACE youth would be a different experience, and then I got partnered with John and saw how interesting it was to learn about someone so totally different from myself, with different interests and a different background." The exchange of ideas, values, interests, and knowledge of computers created a learning environment in which we all learned from each other and did not necessarily rely only upon the instructor's assistance. It was a computer classroom in which students interacted with one another face-to-face as well as through online dialogue.

Conclusion

This experience for the college students was varied. They were exposed to real life situations in challenging the construction of knowledge (hooks, 2003) while sharing their own knowledge and experiences with those who have had fewer opportunities. The college student from Korea commented on her experience after seeing her youth partner playing the drums at the reception event. "My partner, Danshaye, looked excited about the outcome of our collage and our showing up in the area. He played live music to us with his friends. While he was playing the drum, he looked really engrossed (even sweating) and I enjoyed their music a lot. The room was small and dark a little bit, but I felt a passion for music." At the reception event, the college students were impressed when seeing the youths display their strengths and talents in their own environment.

At the same time, by considering the computer graphics class as a lesson about social responsibility and artistic values, the college students could make connections between learning the Photoshop program and application in their own teaching and artmaking. Beth, a graduate student, reflected on her perceptions of the reception event: "The experience on Tuesday [the reception], in relation to the entire semester, confirmed that art is about people. It was sort of crazy for me (not the best technologically adept individual) not only to learn the basics of Photoshop, but to be responsible for teaching a 6th grader, and hoping to make sure she enjoyed the experience." As the class was a part of the art educa-

tion teacher-training program at Florida State University, it was important that the college students be able to apply their learning to future teaching strategies. The students' experiences working with and teaching the youths required them to consider various approaches to engaging them in class activities, a skill they will undoubtedly use as art teachers.

The college students also learned the Photoshop program, as evidenced by their final art pieces, displayed the depth of their understanding of the program. Several of the students felt they learned the program better through the service-learning approach, as the involvement of the youths required them to work hard to learn the program and the youths helped them relax and feel more comfortable on the computer. Mary commented, "I learned that I was indeed learning with our youth[s], and working with them actually helped. I felt that I learned Photoshop much better because I felt like LaShawn was in some way depending on me to know my stuff." These lessons went beyond knowledge of computer graphics and reinforced their understanding of the Photoshop program for future applications as artists and art teachers.

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ENDNOTES

- ¹Names of college students and FACE youths have been changed both in text and quotes.
- ²Quotes from college students were taken from online dialogue on the Blackboard course site.
- ³The quote from the FACE youth was taken from observations of the reception event.



Chairs, Cars, and Bridges

Teaching Aesthetics from the Everyday

It is very typical for students in K-12 art education to study aesthetics based on artistic objects. Artistic objects, however, need not be the sole source for aesthetic investigation.

Designed objects that surround us daily could also be used in discussion of aesthetic concepts. Consider the variety of chairs you encounter in a typical day.

The ubiquitous presence of chairs makes it easy to take them for granted. But take a moment to study a chair. In addition to the functional purpose of providing a resting place, the chair may also be imbued with social significance. It may sit at the head of the dinner table to indicate the prominence of the host or it may be an upholstered, comfortable living room chair that welcomes guests. The chair may be in a courtroom where a judge is seated as an indication of authority or a throne for royalty as a symbol of hierarchy and power. It may also be a simple wooden classroom chair intended to keep students uncomfortable enough that they pay attention rather than nap. There is a substantial difference in status between a simple wooden chair and a throne made with expensive materials and embellished with decorative elements. Laden with purpose and suggestion, the properties of a designed object imply meaning.

Crilly, Moultrie, and Clarkson (2004) synthesize ideas about the cognitive response of aesthetic thinking. The authors identify three classifications that describe cognitive response: *aesthetic impressions*, *semantic interpretation*, and *symbolic association*. The aesthetic experience results from the perception of the qualities that appear attractive or

not (aesthetic impression), what a designed object says about its function, mode of use and qualities (semantic interpretation), and what the object indicates about the personal and social significance attached to the design (symbolic association). In a discussion about aesthetics, it is useful to discuss parts of these classifications.

Because people use designed objects on a regular basis, it is easy for them to understand when something functions properly. Beyond the functional qualities of an object, we respond intuitively, in some cases, or more conditionally, in others, to the aesthetics of objects. In the form and function of a designed object, what works well does not necessarily look good and enhance life (Papanek, 1984). Consider early television sets of the 1950s that, to some, looked like clumsy, out-of-place objects located within the same space as attractive living room furniture. Despite the fact that the TV fulfilled its function, to some, it did not do so as an aesthetically appealing form. A well-designed functional and aesthetic object will enrich the environment, foster communication, hold attention, and/or add emotional depth to an experience. Teaching students about aesthetic impressions, semantic interpretations, and symbolic associations, I suggest, will allow them to

BY ROBIN VANDE ZANDE

better understand a designed object and to determine criteria for evaluating its worth. Such a process centers on visual appearance, or form, as well as on the purpose it serves, or function. This method draws on sources external to the object, which are important in learning about the role objects play, the environment from which objects emerge, and the influencing factors that elicit response.

How Aesthetics Fit into the Seven Components of Design

To frame the discussion about design aesthetics, it helps to understand the seven components of design as defined by Victor Papanek (1995): use, methods, need, standards, association, milieu, and aesthetics. Using the example of cars, I will define each design component. Of these components, the first three deal with function that is primarily the purview of the engineer, while the last four relate to aesthetics and are linked to the overall look, feel, finish, and style, which are more common to the domain of the designer. There is value in considering divergent aspects because design is complex and multi-layered. The following definitions with examples demonstrate how these aspects may apply:

1) Use: How the designed item works when used as a tool, communication, symbol or combination of these. Example: The primary use of a car is a means of transportation. Additional factors that determine the design of the car may include whether it will be a sports car or family car; used off-road as a utility vehicle or on-road to haul few or many passengers; a luxury statement; environmentally efficient, and so on.

2) Method: The techniques, tools, materials, and processes needed to make a product. Example: Car designers address issues related to aerodynamics, ergonomics, safety, technologies, production, materials, and design for recycling, among others. The early "horseless carriages" were wooden bodies on metal sub-frames until manufacturing processes allowed aluminum and steel to replace wood. Assembly-line mass production, a process started in the 1920s, has changed little in the past 85 years. Materials for the chassis now include carbon-fiber, graphite, silicon carbide, and polymers (Sparke, 2002). The modern automobile was a potent symbol of this technological revolution (Sparke, 2002).

At this time in history, the global automotive community is aware of the need for recycling. Laws related to recycling have been enacted to diminish the discarded cars and tires that fill landfills. Designers respond to recycling through a new capability to design for both assembly and disassembly (Seshasi, 2004). As oil, a nonrenewable resource, is being depleted or as oil-producing companies control production to the public's disadvantage, it is becoming necessary to manufacture cars that are more efficient or use other energy sources. Lighter weight materials are used in cars because less wind resistance boosts gas mileage. Hybrid cars were developed to increase fuel economy and there is a significant research effort being made to test the safety of hydrogen-powered vehicles (Stoffer, 2005).

3) Need: What is required to survive, to express an identity, or to reach a goal. Henry Petroski (1992) explained that the form of products may be perceived as having shortcomings based on a *need* for improvement, but it is really a *want* for change. Needs and wants are different. Genuine need relates to physical, economic, psychological, spiritual, social, technological, and intellectual necessities of a human being. Wants and desires are usually based on fads and fashion. For example, beyond transportation, the need for a car varies. A small car may be needed to drive short distances to work but larger, sturdier cars are needed for highway driving. Cars with large trunks or cargo areas are needed to haul objects and individual seats with seat belts are needed for each passenger. The primary goal is to purchase a car that is in one's price range and safely transports passengers, beyond that one's wants and desires are being satisfied. Luxury satisfies wants and desires as cars are equipped with high tech, computerized accessories, faster speed, deluxe materials, and a corporate identity.

4) Standards: The expectations a culture has for a product. Standards shift according to new technologies, social changes, and materials (Margolin & Buchanan, 1995). Example: At the onset of World War II the mass produced automobile had become central to modern life in the Western industrialized world. There was a shift in thinking—from a car being looked at as a machine prior to 1938, to a car as a symbol of democracy once World War II had started (Sparke, 2002). Current thinking moves beyond the car as a democratic symbol

to more of an entitlement, with expectations that all people should be able to have a car and it should run maintenance-free for long periods of time. A recent statement from a *New York Times* advertising supplement reflected this thinking in stating that Americans expect every car should run like new for 100,000 miles (Taylor, 2004). Two other examples exhibiting standards or values are present in those who promote "buying American" with the justification that it helps to strengthen the economy or shows patriotism. For a high school student to own a car is not only a convenience but also a status symbol. Those examples demonstrate that expectations emerge from informal standards created in a culture.

5) Association: Deep-seated drives that are part of being a person and their reactions that reveal these drives. A representative example of association is shown through deep-seated responses to nature. Example: Curves and rounded shapes imply nature because angles do not exist in nature, angular shapes suggest machine-made. Appreciation of the living world is evident in the oldest designs (Conran, 1996), such as carved legs resembling those of animals on chairs or wall coverings with flora motifs, as seen in the earliest Egyptian and Greek societies.

The streamlined raindrop shape found in cars originating in the 1930s was the most streamlined shape found in nature (Jordan, 2004). The early experimenters of aerodynamics used fish as inspiration, watching their efficient movements through water and applying the sleek shape to cars. My daughter recently commented to me that the front of the newly resurrected Volkswagen Beetle looks like a simplified version of a baby's face. Upon investigation, I agree that the headlights represent the eyes, the rounded body looks like cheeks with a short forehead and the fender or grill looks like a smile. This may appeal to a deep-seated response toward a love for babies or to a friendly, smiley face. Another example to a deep-seated response relates to certain colors, such as the color red, which on a car reminds us of speed. Colors may strike a chord, awaken a memory, or suggest something soothing or cooling (Conran, 1996).

6) Milieu: A reflection of the times and conditions from which the design emerged. Example: In the 1920s, the automobile became more sophisticated but still had the square look of a wagon (Jordan, 2004). Then came the streamlining of airplanes so they would move through the air with efficiency. Streamlining was then applied to cars, discarding the boxy shape, to add increased speed. By the 1930s, the car evolved into a streamlined teardrop shape similar to an airplane. After World War II car designers adopted a futuristic look with rocket-like fins added to the rear of the car. During the 1950s car styling was used for conspicuous status. At that point in history, the connection between automobiles and contemporary popular culture was most evident (Sparke, 2002). Fears about pollution and safety in the 1960s, followed by an oil crisis in the 1970s, started a movement to make cars as functional as possible. This changed the innovative and optimistic styling of the 1950s to a less showy, utilitarian look called the “razor edge” in the 1980s (Sparke, 2002). Currently there are “retro” style cars being produced that are reminiscent of the 1960s or 1970s, because they “look back” at a time when the baby-boomers were young drivers and address the growing market of classic car enthusiasts (Conran, 1996). Presently in new car design, there is a return to considerable interest in style combined with simplicity and compactness for efficiency (Sparke, 2002). The appearance of a car is a representative image of the times (Petroski, 1992).

7) Aesthetics: The use and arrangement of shapes and colors that create an object that moves us, delights us, enhances life, and/or gives meaning. Often this is called *style* when referring to products. Example: In spring, 2005, the Boston Museum of Fine Art organized an exhibition entitled “Speed, Style, and Beauty: Cars from the Ralph Lauren Collection.” The cars ranged from a 1929 Blower Bentley to a 1996 McLaren F1. In an interview with the collector and fashion designer, Lauren mentioned “one of the criteria for

beautiful design is that it never looks dated” (Kauronen, 2005, p. 2). The “classic look” or style is suggested when an object looks as good today as the day it was designed. Csikszentmihalyi (1995) stated that if the system of symbols used in the design is relatively universal to the culture in which it was created then it will be judged as classic. It is hard to define the qualities of timelessness but in cars there are certain styles, such as the 1957 Chevrolet, 1961 Mustang, or the 1954 Porsche, that are considered enduring (Papanek, 1984). Other examples include descriptions of cars as aggressive looking, sensuous, bold and powerful, sleek and sophisticated. Standards of efficiency, safety, road-worthiness, and reliability are expected in automobiles today, which leaves style as the defining factor for differentiating one car from another (Conran, 1996).

Appearance or Style and Preferences or Taste

Currently American society places a great deal of emphasis on surface quality or appearance, often called *style* (Postrel, 2003). Fashion is one example. The fashion industry prospers by offering new styles each season, playing on people’s tendencies to seek variety and reduce boredom. A common kitchen object, the toaster, is another case in point. The inner working mechanisms of the toaster largely remain the same. There is little retooling or rebuilding, but the outer color or knobs change. The benefit to the manufacturer is that it is less expensive to make surface changes or add embellishments than change the operating mechanism (Papanek, 1984). New toasters sell because resurfacing may be just as satisfying to a public that demands change, even if the mechanism is faulty.

Industry in a capitalist society promotes the idea that products showing age or wear and tear need to be replaced. The thinking that is promoted is that objects are to look new; once a deformity is identified, if at all possible, another needs to be purchased. Victor Papanek, a designer, cautioned that “neither

a creature or product can survive long if its skin and guts are separate” (Papanek, 1984, p. 293). The personal choices we make about our style define who we are to ourselves and to others and individual choices place us into a particular category. Thinking is not advanced, for the user or the designer, if an insignificant change is made (Caplan, 1982).

We may come to believe that things are in good taste or in bad taste by the psychological conditioning that occurs in one’s sphere of influence. Ideas of what is beautiful or ugly evolve and develop depending on the values of a particular time and place. People select objects based on their taste and exercise their opinion about other people’s tastes. These convictions determine how we shape our identity. Making aesthetic judgments is a normal part of human social interaction, a sign of the importance we place on looks and touch (Postrel, 2003).

Aesthetic Experience

In discussing product aesthetics it is important to talk about aesthetic experience, which relates to the cognitive response based on the perceptions that regard an object as pleasing or not (Crilly, Moultrie, & Clarkson, 2004). Aesthetic experience refers to the judgment a person makes about the design based on the information perceived through the five senses and an inner intuitive sense (Crilly, Moultrie, & Clarkson, 2004; Papanek, 1984). The aesthetic experience may involve viewing something in a new way; provoking an instinctive response that promotes well-being; reflecting personal goals and a hope to fulfill those goals; and/or leading to deeper knowledge.

Some authors who have written on the topic of aesthetic experience believe that it may be based on a set of societal rules but there are not any universal principles adhered to by all societies. Many historical examples in art and architecture are based on aesthetic principles that emphasize symmetry, similarity, repetition, proximity, and geometric proportion (Lewalski, 1988; Scott, 1951). Crozier (1994) suggested that it is difficult to believe in universal aesthetic principles because of demonstrable differences between people’s judgments. The visual appeal of objects is highly influenced by historical, social, economic, and technological factors. The standards accepted in one culture may account for cultural taste and may not be appreciated by other cultures.

The aesthetic experience may involve viewing something in a new way; provoking an instinctive response that promotes well-being; reflecting personal goals and a hope to fulfill those goals; and/or leading to deeper knowledge.

Questions for the Study of Aesthetics

The 1990s marked an increase in design awareness in the media, in businesses, within the government, and in the greater culture (Blauvelt, 2003). The plethora of design choices demands a responsiveness to everyday surroundings and a rethinking of the assumptions regarding what is possible and why. Questions that could be used as a guide for discussing the aesthetics of designed objects focus on appearance and experience. In the seven components of design that were described earlier, the first three: use, methods, and need, correlate most closely with function. The concept of function has important relevance to design, so by asking questions such as the following that focus on function, a foundation is provided for later discussion of aesthetic factors. *Does the designed object work well for the specific task for which it is to be used? What materials, processes, and tools are selected for creating the object or system and why? Are the materials and processes healthy for the environment and humans? Was the object or system created for a need or for a want or desire?*

Design function and the integration of aesthetic factors enrich life; they support the values of a community or an individual by making tangible examples of ideas and beliefs of the community or individual.

The aesthetic ideas common to design are related to those in art. Marilyn Stewart (1997) discussed aesthetic ideas that include viewing aesthetics through the context from which the object emerged, the creation of and responses to the created object, the role of the object in society, and the standards for judging the object's significance and interpreting its meaning. There are questions that could assist students in discussing aesthetics and design, which extend beyond the idea of a trendy style or simple appearance. Questions such as the following may push student's thinking into areas of psychology, biology, sociology, and elements of art: *What are some characteristics*

in a designed object that reflect deep-seated associations? What things in nature may have influenced the design of an object and why? What are the symbols that suggest the context from which a design emerged? What is the difference between good and bad design?

Final Example and Conclusion

A final design example will be used in an attempt to tie together the ideas that have been presented in this article. The bridges designed by Spanish architect Santiago Calatrava are considered beautiful because he accomplished a remarkable integration of function and aesthetics. A Calatrava bridge is a visual statement that enriches the environment because it blends with the surroundings yet reduces boredom through novelty. Calatrava's bridges interact with the surroundings and the seasonal changes (Calatrava, 2005). They are designed with such referential features as seagulls or ship masts. The water over which the bridge spans often appears to blend with the materials, colors, and shapes of the bridge itself. The materials and processes allow for the construction of sturdy, well built features that lessen fears of using the bridge, thus reducing stress. The design suggests the milieu or historical time it was created through the use of technologies and materials available when it was built and the standards of the culture in which it existed. Calatrava's bridges are an elegant design solution because a complex problem is simplified in such a way that adds beauty and transforms a common task of crossing a body of water into an extraordinary, life-enhancing experience.

Students, as consumers and possible future designers, should be exposed to the concept of design as functional and as an extension of human capabilities that allows us to expand our physical limitations. Design function and the integration of aesthetic factors enrich life; they support the values of a community or an individual by making tangible examples of ideas and beliefs of the community or individual.

The framework of the seven components of design may be used to teach about aesthetic impressions, semantic interpretations, and symbolic associations. Aesthetic choices are unspoken powerful communication tools that relate messages to others through the senses. Creating an awareness of the influences that play on our thinking and on our decision making processes may guide us to make purposeful choices to improve the quality of our lives.

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Although the subject matter is not contemporary,
lessons about the Academy can be as appealing
as deconstructing popular visual culture

Enlivening The Old with the New:

if emphasis is placed
on understanding the
cultural contexts of the work.

21st-Century Thinking Applied to 16th-Century Art Worlds



BY LORI KENT

Contemporary thinking skills can enliven critical understandings of Renaissance-era (1420-1600) visual arts. Our eyes and reasoning, shaped through visual media, culture and new technologies, can help us understand the engaging but mute worlds of the *Quattro* and *Cinquecento* in more complex ways. Through dialogue, content analysis, and digital-based research, we can form more complete stories behind visual artworks that helped to shape a rebirth of Western culture.

Art Education Past and Present

When displayed in museums and classrooms, Renaissance painting, architecture, and drawing masterworks are often decontextualized from the social reality of the Academy system under which they were produced. For centuries, the artworks of the Italian Renaissance have seduced viewers with technical mastery, exquisite pigments, and engaging narratives, yet reveal little to non-experts about the cultural context of their production. They cannot tell us about the artists' circumstances of education nor their day-to-day lives or values. We, however, can begin to see Renaissance culture through the filters, knowledge and skills of our 21st-century worlds. Contemporary research methodologies and critical thinking can help to deepen our understandings of the art of the Renaissance period. Using these methods and skills to study artists such as Leonardo da Vinci, Leon Battista Alberti, Michelangelo Buonarroti, and others enlivens studio, art history and cultural studies explorations. Although the subject matter is not contemporary, lessons about the Academy can be as appealing as deconstructing popular visual culture if emphasis is placed on understanding the cultural contexts of the work. When

applied to the understanding of a five hundred year old world, critical methodologies of visual culture such as "context of production," "content analysis" and examining "meaning and social conventions"¹ (Van Leeuwen & Jewitt, 2001, pp. 10-61), reveal links between contemporary and Renaissance culture.

Here, I present a small portrait of the Academy with ideas for artmaking or critical culture-based dialogue. A focus on the first academies deepens our cultural understandings of the traditions of art. Some critical questions may be: What are the essential technical skills in contemporary culture as compared to 500 years ago? What should the relationship between society's values and art training be? Can art be separated from its context of production?

Places and artworks come alive through an addition of cultural contexts. Stories about the prosperity of Florence help explain the *Cinquecento* style. Florence was a vital city that encouraged innovation. The patronage system, hierarchical production studios, and the influence of religious and multidisciplinary secular thinking encourages 21st-century students to see artists in complex relationships. In addition, the story of the Florentine academy can inspire students by

pointing out similarities and differences with our own cultures. Today's students may find the processes and techniques of the early academy both strange and somehow familiar. Specialized art materials comprising 16th century technology may also be familiar. Florence's Humanistic values, consumerism focused on a love of art, music, and literature, have much in common with contemporary ways of living. Eugene Delacroix believed that for artists, "it is only possible to speak in the language and spirit of one's time;" however, the Academy is just as influential to our lingering beliefs on art education as the Bauhaus (Brown, 1998, p. 110). The consideration of Renaissance traditions helped to form the cultural and pedagogical values of visual arts education.

The Lives of Art Apprentices

Compared to today, childhood was different in terms of identity and ambition for Renaissance-era people (Aries, 1962). At around the age of 7, boys were apprenticed into situations that would teach them a livelihood (Pevsner, 1940). A young Michelangelo was sent to work in the studio of Domenico Ghirlandaio. His father's instructions were to learn painting and to "obey orders" (Vasari, 1965 [1568], p. 327). Apprenticeships at the masters' studios went through stages, moving from elementary competence to a full repertoire of technical skills in the arts. Art historian Anthony Blunt (1907-1983) interprets the system as being "harsh" and "irrational" at times (1986, p. 57).

The Italian academies formalized the apprenticeship process (Pevsner, 1940). Instruction included art-related disciplines and diverse technical training methods such as observational drawing, geometry, and recipes for paint media. The Italian academies of this period held small but important collections of books that reflected Renaissance interests in the Classical era and Theology. The boys were educated in mathematics, geometry, rhetoric and philosophy to reflect the Humanist values of the time. History was presented through texts and material objects (Goldstein, 1996). Arthur Efland's (1990) analysis of the image, *A Painter's Academy in Rome* by Pierfrancesco Alberti, astutely describes a work day in the studio: copying of anatomy schemata, drawing from plaster casts, the pre-architecture studies of geometry and perspective drawing, and drawing from the skeleton and cadaver. Efland notes that the learning sequence from three-dimensional models to two-dimensional drawings was based on Leonardo's theories of learning (Efland, 1990).

The Formation of the Academy

Academic studio education began around the transition from manual to liberal arts, for this is when artists elevated their profession. In addition, the process of artists' training begins to be well documented in the mid-15th century.² A model school, the *Accademia del Disegno* of 16th-century Florence, was noted for rich contributions to science, theology, politics, literature, and commerce (Goldstein, 1996). The artist Michelangelo Buonarroti lived between the years 1475 and 1564. His life provides an approximate time frame for a discussion of studio education in the Italian Renaissance. The *Accademia del Disegno* was conceived and prospered among workshops, schools and clubs into an influential institution that reflected the cultural life of Renaissance Florence (Goldstein, 1996). Changes in formal training in the arts that the *Accademia* brought about are some of the classic models that are still practiced, idealized and sometimes challenged to this day.

Existing works of art produced in the *Accademia del Disegno* give us a glimpse into the school's teachings. Writings by affiliated pedagogues and artist biographers also reveal pedagogical philosophies and values³. Rather than relying on the art masterworks alone, examining art and text together give us a clearer idea of what must have existed then. One must be cautious not to mistake written ideals on status or teaching philosophy to be the actual everyday circumstance of the *Accademia*, but by using a variety of sources such as Goldstein (1996) Vasari (1965 [1568]) or Pevsner (1940), one gains a more composite view of the education of fine artists in the 16th century.

In the early 15th century, a new type of thinking began to emerge in the arts. It was said that a new Renaissance man was "no longer satisfied with the unearthly, unfleshy (*sic*) glamour of gold and silver on Byzantine icons, with abstract patterns representing the figures of the New Testament" (da Vinci, 1957, p. 10). While religion still provided the main theme and inspiration for art, artists began to "embrace nature" (Vasari, 1965 [1568]; da Vinci, 1957 [1651]). Artists such as Antonio Pollaiuolo and Andrea del Verrocchio were masters of workshops that produced paintings, sculpture, jewelry and metalwork (Hughes, 1986). The idea of the Renaissance person, one who possessed a broad skill base as well as humanistic and scientific interests, began to form.

In the 16th century, training in the arts became more formalized through theory-building and institutionalization. Schools trained potential artists for consumer demand in architecture, art, and decoration. The year 1563 marked the beginning of the *Accademia del Disegno*. An Academy was a more formal learning center than the preceding arts workshops and is a term associated with "Platonic thinking," that is, a type of teaching that utilized questioning techniques directed toward the understanding of ideal beliefs. (Goldstein, 1996, p. 14.) The *Accademia's* cycle of enthusiasm and idealism marks the beginning of many great things. It was taught that the science of art is theory And "without it [art] would be aimless and dumb" (p. 6). Also at the school's inception, the issues of a theoretical track, such as curricular focus and content, was discussed among its founders.

Academy Instructors

Leonardo da Vinci, a product of the apprenticeship system, recorded his studio practices as a way of spreading his beliefs beyond his immediate world. Later, what was not lost was organized into categories for easier understanding and published in the 17th-century *Trattato della Pittura*. The richness of his mind is evident in his descriptions of illusion, proportion, gesture, invention, composition, and color. He thought a great deal about nature "in order to possess her" (1957 [1651], p. 9). For Leonardo, the content of the arts was important and his approach to working and teaching very advanced. An "old scholastic view [was that] the only knowledge that mattered was the one that arose out of the mind, or spirit ..." (1957 [1651], pp. 11-12). He stressed the importance of experience and experimentation preempting John Dewey, early 20th-century American philosopher and education reformer, by roughly 500 years. An artist, according to Leonardo da Vinci, should practice eye training and refinement of technique. Da Vinci remains an influential teacher.

As is the practice today, instructors who worked as both artists and teachers were ideal models of artistic superlatives for young students (Goldstein, 1996). Often the name of a teacher was synonymous with masterful art creation—Giorgio Vasari, Annibale Carracci, Federico Zuccaro. Is there evidence that the masters had a unified, methodical consensus for teaching what was practiced at the *Accademia del Disegno*?



Figure 1. *Untitled (After Alberti)* (2005), 9-year-old Mike Wezyk. Ink on paper, 5" x 7".

To understand Renaissance creation, one shifts from traditional formal analysis of artworks to an excavation of the conditions that produced the art.

There are visual images of studio life, such as engravings, that help us to see that many activities were going on at once and that the instructors served as the foci of the students' attention. Engravings that illustrate the environment of the studio help us understand the physical context of learning. In addition, the school's written "Articles" are important to the unearthing of methods and philosophies of teaching. For example, the *Accademia's* Article 31 states:

Each year three masters—one painter, one sculptor and one architect—were to be elected as *visitatori* [supervisors] to teach a select number of boys either in the academy or in their own workshops; they were to visit the shops in which the boys ordinarily worked to call their attention to the errors they were falling into. This was to be done gently (*'con amorevolezza'*), considering the particular talent and experience of the boy. (Goldstein, 1996, p. 20).

The life of an instructor was a full one—to create, teach, invent, and to be a part of society and culture. Teachers, like Leonardo de Vinci, were considered "wise, conscientious, and giving" (1957 [1651], p. 15). Federico Zuccaro, artist and *Principe* of the Roman Academy, was constantly reevaluating the philosophical belief systems underlying academy teaching in a passionate and sometimes domineering way. Michelangelo believed in hands-on creation over rhetoric in the education of artists. Annibale Carracci's love for theories of philosophy, mathematics, and poetry raised the intellectual standards for all academies (Goldstein, 1996; Vasari, 1965).

Some historians perceive cultural changes, or lack of a positive response to change, as the beginning of the decline of the academy's teaching system. By the 1670s, the *Accademia del Disegno* was "rent with dissension" over color, style, and other issues ... ultimately failing because of its refusal to accept change (Goldstein, 1996, p. 52). In 1574, a major civic leader and patron of Florentine art, Cosimo de Medici died. His death marked changes in

Florentine culture, such as increased commercialization and tempo of everyday life, which the *Accademia del Disegno* failed to follow.

During the next two centuries, art and craft education would evolve into forms that we recognize today—the teaching of figure drawing, perspective, and cultural symbol making. In the era following *Accademia del Disegno*, only with few exceptions could one become an artist without participating in formal education.

Implications for Art Education: Academy-Inspired Artmaking and Critical Thinking

The context for contemporary learning is more complex than in Leonardo's life. For instance, education now must address time measured in nanoseconds and text measured in gigabytes. In Western cultures, education is slowly acknowledging postmodern values (Usher & Edwards, 1994). The information that we have to educate and create global connections is made available through the Internet. The current trend of visual culture in art education inspires educators to create interdisciplinary, inquiry-based lessons. With confidence in contemporary methodologies, one can build on Renaissance ideals but expand to more 21st century-based questions. Efland's deconstruction of a Renaissance teaching

environment, based on the physical evidence of an etching, is an example of a visual culture art education method new to our repertoire. He used a form of content analysis, *inventory*, to describe a culture (Efland, 1990). The work of Gillian Rose (2001), working in the field of Visual Studies, is particularly useful for looking at and describing visual cultures, even very old ones such as the Italian Renaissance.

A central teaching objective from the art teacher's study of academy culture can be to make the period more accessible through a demystification of the education of 16th-century artists and their contexts. To understand Renaissance creation, one shifts from traditional formal analysis of artworks to an excavation of the conditions that produced the art. It is an historic culture that has to be pieced together because artists' processes and learning generally fall outside the traditional Art History survey course.

The task begins with research. Teachers can find a number of books and articles on the *Accademia* and the culture of Florence. Next, comes the critical thinking skill of triangulation, or the comparison of multiple sources to create a composite, often provisional whole. How can multiple-voiced historical accounts come together to begin to form a picture of the academy? One might also think critically about the credibility of the sources. Historian and artist Giorgio Vasari, after all, was there. He was an active participant in Florentine Renaissance culture but did he have hidden personal motives for writing *Lives of the Artists*?

If one begins with the social science research method of examining the context of production, then the process of discovery reaches from macro Italy to the more micro Florentine social systems, the art schools, and the lives of individual masters. As another context discussion, interesting links can be made among burgeoning trade systems, patronage, and contemporary issues, such as the exclusive gallery system or international biennial phenomena. Studying cultural histories helps us better understand contemporary concerns. For instance, defining social convention's influence over the production of art is another visual culture territory. With characters as eccentric as Savonarola⁴ the exploration of social values is engaging, replete with an execution by bonfire in the *Piazza della Signoria* in 1498. Contemporary Feminist values are addressed in examination of the policy of excluding

women from Academy training. Aesthetic and moral debates are inspired by the practice of canonical subject matter dictated by religious standards. There are many possibilities for creating dialogue.

Conclusion

Practices of inquiry developed in contemporary visual culture lessons have broad, transferable applications. Here, a very old, yet still influential historical period is recommended as inspiration for lessons in art history and artmaking as well as visual and cultural research. Beginning with engaging resources that help bring the period alive, teachers form their own interpretations of Renaissance artists as model thinkers and creators. Critical thinking skills are developed through dialogue on content analysis, contexts of production, or 15th- to 16th-century social conventions.

The Academy may be perceived as outmoded, but captivating cultural histories of the apprenticeship systems, artists' philosophies, and workshop rivalries enliven the period. Often, the story behind the art is hidden behind the art itself. The art object reveals an aesthetic and a somewhat understandable narrative, but the social context of production is a story the seductive layers of glaze and the gilded frames cannot tell. For art educators who seek to better integrate inherited traditions in the visual arts into art education, the best method may be 21st-century thinking applied to 16th-century worlds.

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ENDNOTES

- ¹Used today to deconstruct contemporary popular visual culture such as advertising and film.
- ²Lorenzo Ghiberti's autobiography of 1450 is considered the first to document this period's artist lifestyle (Levey, 1967).
- ³Two of the most well known descriptions of artists' working lives and interests are Giorgio Vasari's (1568) *Lives of Artists* and Lorenzo Ghiberti's three-volume *Commentarii* (1450).
- ⁴Girolamo Savonarola (1452-1498) was a religious zealot who mesmerized Florence over issues of vanity and materialism for a short time (Roeder, 1958).

"This is the first time I've ever been involved in committee work that felt like we accomplished something and change would occur."

—(PreK-12 Art Teacher,
GSTEP Fine Arts Curriculum Team)

Changing Teacher Preparation in Art Education



Students gained experience teaching the content of art within the elementary school environment.

BY CAROLE HENRY AND MARY LAZZARI

Current educational reforms are driving changes in teacher preparation that have implications across disciplines.

Within art education, Day (1997) and others (for example; Beudert, 2006; Galbraith, 2001; Galbraith & Grauer, 2004; Hutchens, 1997; Sabol, 2004; Thurber, 2004; Zimmerman, 1997, 2004) have called for increased research into teacher preparation in order to understand current practice, to recognize what is working well, and to determine directions for necessary changes. Such efforts, if they are to result in substantive change, cannot occur in isolated situations but "must be considered within the context of calls for teacher reform" (Hutchens, 1997, p. 139). Sabol (2004) explained that the calls for reform in general education were shaped by forces that also "bear directly on the field of arts education" (p. 525). In this article, we will position teacher preparation in art education within the broader context of the recent reform movements¹ in teacher education in general and then describe efforts at one university to make substantive program changes in the preparation of teachers with emphasis placed upon those efforts as manifested within art education. The focus on one university is not intended to imply that this approach is necessarily unique, but instead is used to illuminate aspects of current practice that may be useful to others involved in art teacher preparation. In keeping with the increasing recognition of teachers as central to reform efforts (Day, 1997; Executive Summary, AERA Panel on Research and Teacher Education, 2005; National Commission on Teaching and America's Future, 1996), the teacher's voice is an essential component of this discussion.²

Historically, teacher education can be defined in three distinct ways, as a training problem, as a learning problem, and as a policy problem (Cochran-Smith & Fries, 2005). Cochran-Smith (2004) explained that she does not use the phrase "problem of teacher education" in a negative sense, but instead uses it to specifically focus attention on the challenge of "providing well-prepared and effective teachers," on the idea of "teacher education as a research problem," and on teacher education's continued existence "as an enterprise troubled by enduring and value-laden questions about the purposes and goals of education in a democratic society" (p. 295). She stated that from the 1960s to the mid-1980s, teacher education focused primarily on efforts to teach preservice teachers those skills and behaviors empirically linked to effective teaching. During the 1990s, teacher education was conceptualized as essentially a learning problem. The assumption was that "excellent teachers were professionals who were knowledgeable about subject matter and pedagogy" and, as a result, teacher education programs sought to develop in their students "...the knowledge, skills and dispositions [they] needed to function as decision maker[s]" (p. 296) in their future classrooms.

More recently, teacher education has been conceptualized as a policy problem in terms of teacher impact on student learning. Student achievement, most visibly present in the *No Child Left Behind Act (NCLB)* (2002), is now the determining

Teachers are now expected to have content knowledge that is both broad and deep and to also be able to teach that knowledge to student populations that are increasingly diverse.

factor in federal educational policy. Cochran-Smith (2004) explained, "It is assumed that the right policies can simultaneously solve the problems of teacher retention, teacher quality, and pupil achievement" (p. 298). Although many educators question the efficacy of such an approach emphasizing the "training" of teachers to produce higher student testing results, she concluded that the current political climate fails to acknowledge that teaching is "an intellectual, cultural, and contextual activity that requires skillful decisions about how to convey subject matter knowledge, apply pedagogical skills, develop human relationships, and both generate and utilize local knowledge" (p. 298). Within art education, Chapman (2005) warned of the impact of *NCLB* on the arts in the public schools, the "one institution most clearly positioned to offer all students instruction, irrespective of differences in social class and preconceptions about their talents, interests, or aspirations for a career in art" (p. 14).

According to Darling-Hammond (2001), recent educational reform underscored the need for "greater investments in teacher preparation and development" (p. 75). Teachers are now expected to have content knowledge that is both broad and deep and also to be able to teach that knowledge to student populations that are increasingly diverse. She pointed to the National Board for Professional Teaching (NBPTS) standards, which delineate what accomplished teachers should be able "to know and do," and the Interstate New Teacher Support and Assessment Consortium (INTASC) standards, whose guiding principles identify essential competencies for new teachers, as "using research about practice to define the kinds of knowledge and understandings teachers should be able to use in an integrated fashion, not the minute behaviors they should exhibit on demand" (p. 767).

Efforts are underway across the country with the potential to radically alter the face of teacher preparation as we know it. One such effort is outlined in this text. Centered at the University of Georgia, the Georgia Systemic Teacher Education Program (GSTEP), is a 6-year, federally funded program³ that seeks to improve teacher preparation in ways that are sustainable. Teacher preparation is redefined by GSTEP as beginning early in a student's college experience and extending through the first several years of teaching. Work focuses on efforts directed toward recruitment, preparation, and retention of teachers. Support is provided for early experiences to ensure that future teacher education students gain classroom experience prior to being admitted into a program and for beginning teachers through mentoring programs and a comprehensive website designed to be a continually evolving resource for teachers.⁴ In the GSTEP planning process, representative curriculum teams from teacher education, arts and sciences, and preK-12 schools worked together to effect meaningful programmatic changes based on National Board, INTASC and content area standards. Teachers were substantively involved in every aspect of the work.

The GSTEP Framework provides a focus for the changes that have transpired in the art education program. It "identifies the knowledge, skills, dispositions, understandings, and other attributes of accomplished teaching" and "provides a structure through which novices and their mentors are able to analyze and assess teaching practice" (GSTEP, 2003 p. 1). The Framework is based upon the following seven principles:

1. **The Process Principle:** Learning to teach is a career-long process of development and growth.
2. **The Support Principle:** All educators share responsibility for supporting their colleagues as professional peers.
3. **The Ownership Principle:** Teachers design their own career paths.
4. **The Impact Principle:** Effective teaching yields evidence of student learning and achievement.
5. **The Equity Principle:** All students and all teachers deserve high expectations and strong support.
6. **The Disposition Principle:** Productive dispositions positively affect student learning, teacher growth, and school climate.

7. **The Technology Principle:** Teachers use technology to facilitate teaching, learning, community building, and resource acquisition. (GSTEP, 2003, pp. 1-4.)

The arts were added to the GSTEP work during the second year of the grant. This addition was the result of approaching GSTEP leadership, expressing interest in the work, and conveying experiences with national efforts such as NBPTS, INTASC, and the revision of the *Standards for Art Teacher Preparation* (Henry, 1999). The involvement of art education was welcomed and supported in multiple ways. The GSTEP Fine Arts Curriculum Team, composed of art, music and dance education faculty, a content specialist (ceramics), and two preK-12 arts teachers,⁵ was funded through Year 5 of the grant, as were the curriculum teams in other content areas. The work was treated seriously with team members receiving annual compensation for their involvement.

Since its inception, the Fine Arts Curriculum Team worked to change teacher preparation in the arts in several aspects. We began by examining the *National Standards for Arts Education* (Consortium of National Arts Education Associations, 1994), the *Georgia Quality Core Curriculum* (Georgia Department of Education, 1999) and discipline specific standards such as *The National Standards for Art Teacher Preparation* (1999) to identify alignments within our programs of study and verify that course content addressed the various standards criteria. The goal was to make sure that art education students received the kind of preparation that would allow them to meet these standards in their own teaching. Fine arts teachers with less than 3 years of experience met with the team; to encourage their participation, art education students provided childcare. At that meeting, we discussed issues that were most pressing in their classroom instruction. Especially important to these teachers were the instructional ramifications of mainstreamed special education students. We made changes in course content as deemed necessary throughout this process; for example, we developed a new course in special education focusing on art and special needs populations. The following sections of this article will summarize the major work of the fine arts team.

Early Experiences

The concept of early experiences is an important component of the GSTEP initiative. Within art education, we began mandating a minimum of 50 hours of experience working with preK-12 populations in two different settings.⁶ Reflection was crucial, and students were required to submit reflections of each experience. These personal dialogues are now part of the admission packet to the program, ensuring that students have had exposure to “real world” educational experiences prior to their decision to pursue teaching. These experiences also help students connect instruction in the program to prior experience and then apply this knowledge as they continue working in the schools throughout the program. They provide students with the opportunity to more realistically see themselves in the role of the teacher and provide faculty with an indication of the potential art education student’s level of commitment to teaching.

Strengthening Relationships with Teachers

The involvement of the arts education program faculty with GSTEP made funding possible for initiatives designed to strengthen our relationships with arts teachers in the community. One such event was a panel discussion focused on important aspects of teaching in the arts and held at the Georgia Museum of Art on campus. The two practicing arts teachers on our team planned and chaired the panel discussion, with input from the beginning teachers group. The beginning teachers identified crucial issues to be addressed, and we invited arts teachers with expertise in particular areas to serve on the panel.⁷ Area fine arts teachers, school administrators, student teachers, and university faculty attended the session. The discussion was videotaped and is now used in our classes to continue the dialogue.

Within the art education program, we hosted a work meeting for mentor teachers who work with our student teachers to identify issues important to successful student teaching supervision.⁸ Prior to the meeting date, we emailed surveys to all invited participants and asked them to generate ideas to be included in an art specific handbook regarding supervision of student teachers. The discussion was led by the preK-12 art teacher on our team and videotaped by a graduate student who organized the handbook.⁹ We then sent a draft to all of the participating teachers for their input, and the final version has now been printed and distributed to area art teachers.

School-Based Courses

During Spring Semester, 2005, we hired one of the preK-12 team members as an adjunct instructor to teach the art education theory and methods course required for art education majors. The class met in her art room in a local elementary school instead of the art education classroom on campus. The class began at the end of the regular school day and was scheduled to coincide with the after-school program, already in operation. Art education students became familiar with and comfortable in the elementary school context as they attended class. They observed the life of the school, interacted with children and their parents, and absorbed the school culture as a whole. They learned the content of art education and applied it to their work with the after-school program, offering additional structured art instruction to the more than 50 children who enrolled in the special free program. The course was taught in a second elementary school during Spring 2006.

Status of the Work

Our efforts to change the art teacher preparation program have incorporated each of the GSTEP Principles presented earlier in this manuscript. Through the addition of the early experiences component to our preparation program, students now begin the process of preparing to teach earlier in their college careers and also begin learning to become reflective practitioners (Schon, 1982). They are introduced to the *GSTEP Framework and Guiding Principles* (2003) in their classes and become aware that they must continue to develop as teachers. They learn that, as members of a professional community, they share a responsibility to provide support for teacher professional development, collaboration, and professional excellence as they continue their careers.

Increasing the field experience component of all of the art education courses has provided art education students with greater opportunities to work with students with differing personal characteristics, backgrounds, and physical or intellectual challenges. Students are able to observe more experienced teachers make content accessible for all students and gain experience in meeting the needs of diverse learners. They observe firsthand the importance of the art teacher’s attitude toward teaching as foundational to a positive learning environment and supportive school climate.

The alignment of course content to national and state standards helps ensure that art education students know the content their future students are expected to learn and that they have the assessment skills to recognize what that learning looks like in practice. Technology continues to be infused in all courses with work continuing to establish art content on the Bridge, an Internet resource designed for beginning teachers.



Through the addition of the early experiences component to our preparation program, students now begin the process of preparing to teach earlier in their college careers and also begin learning to become reflective practitioners (Schon, 1982).

Art education students valued the opportunity to interact with children in the after-school setting.

Implications

Change is notoriously difficult to implement in higher education. Departmental politics, tenure and promotion concerns, and university structure all serve to dissuade efforts that art educators need and, in many cases, want to make. Hutchens (1997) emphasized that for real change to occur "university policy makers must commit to teacher education and its reform" (p. 142). Art educators in higher education are often confronted with the same kinds of problems that confront the art teachers we prepare for the schools (Champlin, 1997); we may often feel isolated within departments, lack power and prestige amidst content specialists in studio or art history, lack opportunities for collaboration, and feel compelled to make our programs visible in order to receive support, especially in times of rising operational costs and declining faculty replacements. Beudert (2006) cited studies indicating that "faculty members who work directly with teachers and schools are perceived less highly on college and university campuses" (p. x). Additionally, she referenced a list generated at the NAEA Higher Education Division business meeting in Denver, Colorado (2004) where faculty members in art education expressed concern over "the ways in which faculty art educators are perceived and treated within their institutions" (Beudert, 2006, p. xi). This reality led her to ask important questions about art teacher education and how those involved in its practice work for its continued evolution.

As Beudert (2006) wrote, there continues to be a need for published research investigating teacher education (see also Day, 1997; Day & Eisner, 2004) and program reform efforts within art education. According to a recent national study (Galbraith, 2001), many art educators in higher education are "employed in conditions that preclude serious research or publication endeavors" or they favor engaging in "research on topics other than teacher preparation" (p. 177). Relevant findings are sometimes embedded within studies of practice such as the need that teachers expressed for art preservice education to address emerging contemporary issues in art education (Milbrandt, 2002). Although two recent texts (Beudert, 2006; Day & Eisner, 2004) do much to address these concerns, it is crucial that the research base continue to be expanded and achieve greater focus if serious reform in art teacher preparation is to occur.

Art educators interested in reform must seek inclusion in such efforts, working with their colleagues across disciplines to ensure that teacher preparation in art education continues to prepare art teachers for the "intellectual, cultural, and contextual activity" (Cochran-Smith, 2004, p. 298) that we know the teaching of art to be.

The work described in this article is still in process, but sustainable and institutionalized change has occurred. It was made possible by the inclusion of the arts within the broader structure of the GSTEP initiative and, for all of the reasons Champlin (1997) noted, would have been impossible to achieve without that support. Art education is well represented within the national reform movement in education; members of the National Art Education Association have had important roles in the development of arts standards for NBPTS and INTASC and have successfully involved art education in other national efforts such as the National Assessment of Educational Progress (NAEP). This work can serve as an opening into more localized, institutional reform efforts often, as in the case of GSTEP, structured to address and implement these standards within the broader framework of teacher education. Art educators interested in reform must seek inclusion in such efforts, working with their colleagues across disciplines to ensure that teacher preparation in art education continues to prepare art teachers for the "intellectual, cultural, and contextual activity" (Cochran-Smith, 2004, p. 298) that we know the teaching of art to be.

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⁴The website The Bridge (www.teachersbridge.org) is linked to the GSTEP Framework, features articles submitted to an editorial board by teachers and university faculty, and has the capacity for conversations among beginning and mentor teachers.

⁵Fine Arts Team members included Tracie Costantino, Carole Henry, and Richard Siegesmund, Art Education; Roy Legette, Music Education; Rebecca Enghauser, Dance Education; Ted Saupe, Ceramics; Mary Lazzari, Art Teacher, Timothy Elementary, Clarke County School District; and Brenda Poss, Music Teacher and Fine Arts Chair (now retired), Cedar Shoals High School, Clarke County School District.

⁶The experiences can be paid or voluntary; baby-sitting does not count. Students are responsible for securing these experiences on their own.

⁷Topics included classroom organization, working with special needs students, advocacy, community collaboration, discipline issues, and classroom management.

⁸The meeting was held during normal school hours with substitute pay, lunch and parking covered for the participants. 22 out of 35 mentor teachers participated.

⁹Mary Lazzari led the session. Karinna Moore, M.A.Ed., 2005 and art teacher in Gwinnett County School District(now a doctoral student at UGA), videotaped the session and organized the handbook.

ENDNOTES

¹Sabol (2004) identified "three waves of educational reform" (p. 523) occurring within the last two decades as impacting general education and art education: 1) the movement for content standards, 2) the movement for standards accountability, and 3) the movement toward teacher certification and licensure.

²Coauthor Mary Lazzari is the Fine Arts Specialist for the Clarke County School District and art teacher at Timothy Road Elementary School in Athens, GA, where she teaches grades preK-5, serves as lead teacher, and mentors art education student teachers.

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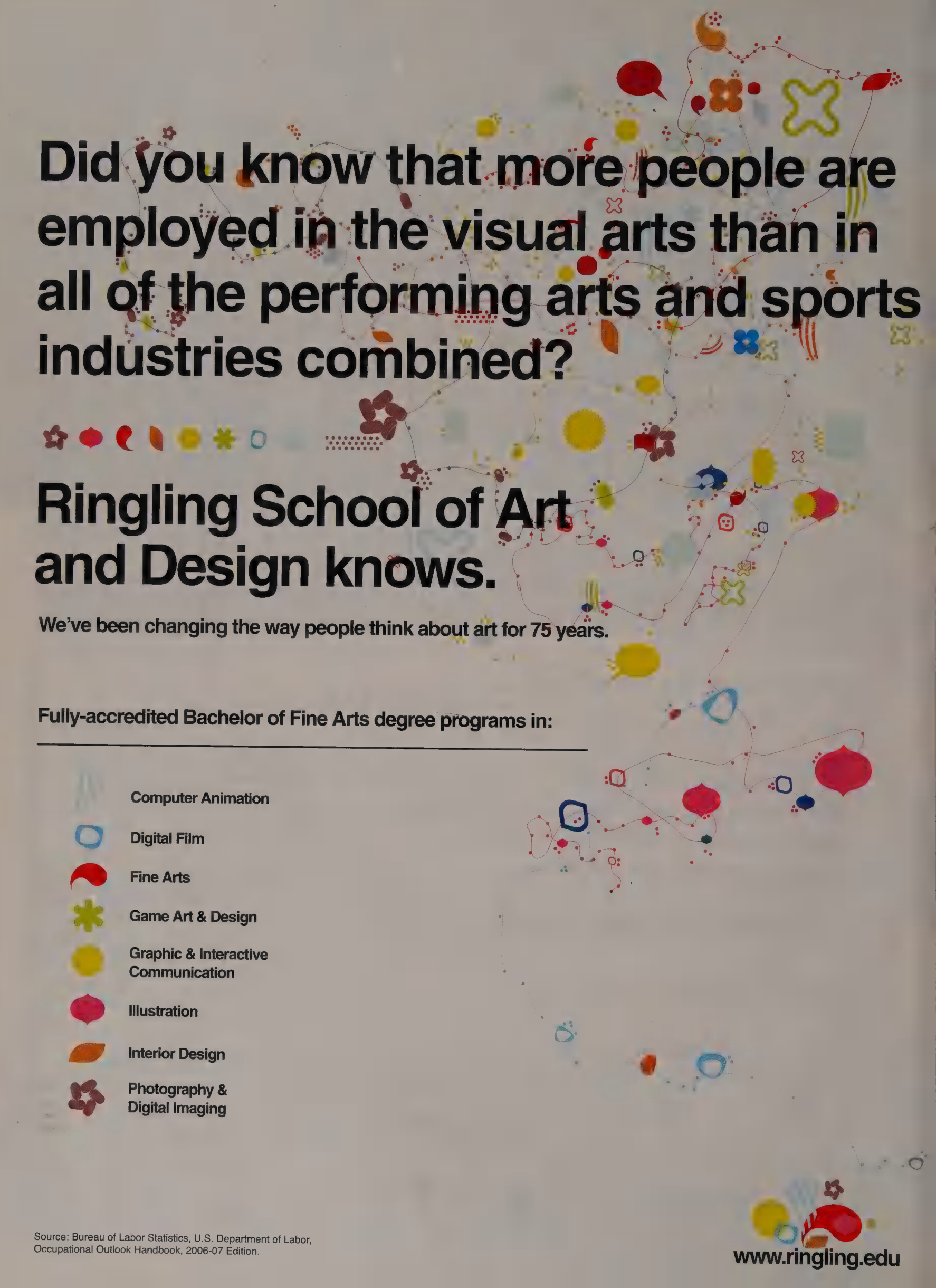
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March 2007

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while at the same time
we celebrate his life
and dedication to the
field of art education.
His memory will long
be with us.

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Nine Reasons for the Continuing Use of an Aesthetic Discourse in Art Education

By Paul Duncum

Cover: Images from stock photography, quote from Editorial, p. 4.

On October 4, 2006 I was fortunate to attend a lecture at my university given by Jerry Saltz, art critic for *The Village Voice*. Among many funny, absurd, careful, and careless observations of the art world was his remark (referencing a recent *Village Voice* article) that “Staggering numbers of people now complain about how ‘big’ and ‘out of control’ the art world is” (Saltz, 2006, p. 1). Paying particular attention to New York City’s Chelsea area that has 300 galleries in one neighborhood, Saltz reminded, “There’s a wonderful side to the bigness. The New York art world is now like Wikipedia: It is vast, multilingual, collaborative, inconsistent, contradictory, and coming from everywhere” (p. 2).

So, what does this mean for art education and, in particular, the journal *Art Education*? Obviously, art education is intricately connected with this big art world that Saltz talks about. What we do, research, think, teach, and discuss is greatly influenced by the art world. The big art world is stimulated by what WE do, as well. One needs only to look at the success of collaborative artists such as Wendy Ewald, Tim Rollins, Merle Laderman Ukeles, Jess Losseby, and Suzanne Lacy, who draw from the spirit of an art education community. It seems that our field of art education gets bigger every day as art education practitioners and theorists face challenges, issues, controversies, calls, directives, trends, and opportunities that appear to come from everywhere. But, is art education too big? I don’t think so. In fact, I tend to agree with Saltz, that there is a wonderful side of bigness—to art education it represents hopeful signs of openness, inclusion, and possibility.

Although such big inclusive possibilities can be overwhelming, they bring with them an exciting energy that results from inspiration as well as infuriation. Our journal *Art Education* is a direct reflection of these possibilities AND, hopefully, an instigator of impassioned action that energizes our field.

There is a wonderful side of bigness—to art education it represents hopeful signs of openness, inclusion, and possibility.

Our authors are diverse. They bring with them a big picture of what art education is, can, and should be. They report, challenge, and shock. They make us think, laugh, and sometimes even cry. Theirs are the voices of our field.

In this issue, author Cynthia Bickley-Green tackles the very big problem of school violence in her article “Visual Arts Education: Teaching a Peaceful Response to Bullying.” Sharing images and experiences from the North Carolina “Bullies Don’t Belong” project, Bickley-Green calls for visual arts classes to “play a larger role in developing positive school culture by encouraging learners to create, critically discuss, and exhibit images of both anti- and pro-social behaviors.” Authors Kathy Danko-McGhee and Ruslan Slutsky share big critical thinking ideas for small children based on the Reggio Emilia approach. Technology, the seemingly ever-present big story in all education settings, is presented as a narrative device by author Sheng Kuan Chung. Author Eliza Pitri reveals the ways that big ideas are transmitted through art books for children.

Finally, we end this issue with what some would call a big bang—two final articles that deal with an old issue that seems to rear its big head every time anything new comes around—the interminable aesthetics debate. Kevin Tavin bemoans the use and uselessness of aesthetics, while Paul Duncum retorts with nine reasons for continuing its use in art education. We feel sure these articles will prompt some big responses, and we look forward to further inclusive discussions about this topic at the NAEA convention in New York where, according to Jerry Saltz (2006), “The art world is now so big that no one person can see it all” (p. 1). However, together we certainly can try. As with all our exciting NAEA conventions, I look forward to seeing the Big Apple’s art world invaded and indeed altered by our art education presence.

Pamela G. Taylor
Editor

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LETTERS TO THE EDITOR:

Dear Editor,

I enjoyed reading the excellent articles in your September 2006 issue from front to back, in particular, "Back to the Basics: Multicultural Theories Revisited and Put into Practice" by Deborah Kuster. I was thrilled to encounter an art educator who shares my philosophy of teaching art. The author argued, "Multicultural competence causes students to better understand how each person within a society affects and is influenced by others, thus contributing to the on-going definition and the creation of culture" (p. 33). I similarly believe that one of the significant roles of art educators/teachers is to help students understand people of different cultural identities and backgrounds. As an elementary school teacher in Daegu, South Korea, I tried to apply multicultural art education theories in my classes. I felt that because my country had a racially homogenous population, the students lacked an understanding of other peoples, nations, and cultures.

Kuster's article awoke in me a hibernating memory, because the author designed a curricular unit based on cultural understanding through artworks for fifth graders that was much like my own work. I found many similarities between the article and unit plans I had developed. My unit plans similarly included interdisciplinary connections with social studies, language arts, and science. They also employed several artworks, such as Diego Rivera's mural *Allegory of California*, as well as other local murals, because our class theme was community. Few teachers in South Korea utilize the work of Mexican and other artists from the Third World when they teach art, history, and social studies in elementary schools. Typically they use visual images that derive from the United States and European countries.

In my classes, I asked students to talk about their experiences with murals in their daily lives. I showed them many examples of murals to help students understand their definitions, origins, history, functions, meanings, and values. I enabled students to create visual images, texts, icons, and symbols representing their hometowns, society, and community using various media, such as photos, crayons, colored pencils, magazines, assorted tissues, newspapers, and markers. Finally, I showed students how to incorporate the stages of art criticism—reaction, description, analysis, interpretation, and evaluation—as they presented their artworks to their classmates.

Kuster's article is valuable because the author tried to apply multicultural art education theories for elementary students, demonstrate an interdisciplinary model of instruction that connects social studies and literature and artists' life stories, and provide elementary students with the chance to engage in cultural inquiry and appreciation. Sometimes, teachers have no idea about how to apply art education theories in their actual classrooms. This article, then, is valuable in that it fully mediates between theory and practice. As such, it serves as a good guide for teaching cultural understanding, diversity, and tolerance.

Respectfully,
Jaehan Bae
The Florida State University

Dear Editor,

The title of Dr. Stockrocki's (January 2006) article, "Searching for Meaning: Visual Culture from an Anthropological Perspective," is a very provocative title. However, perhaps I might ask, "What is the purpose of art or searching for the purpose of art?" as critical to art education in general.

I offer the following [response] to that question:


The purpose of art is

1. To show us what life could be and not what is.
2. To teach us humility but at the same time to inspire us to strive when confronted with a talent and craft brought to perfection.
3. To engender a joyfulness of life and a childlike spirit.
4. To raise us to higher consciousness of our humanity and our limitations if we find ourselves less than a "genius."
5. To aid us in roadways to express our own creativity.

Perhaps I am missing something, but I find that visual culture contributes very little to the purposes for art that I have listed. It does allow some educators license to suggest they understand a child-like spirit.

Sincerely,
Bob Lloyd
Retired, New York City Art Teacher

(LETTERS continued on p. 24)



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Peer mediation programs encourage students to become responsible for their own behavior and solve problems in non-confrontational environments. Students who do not participate in these programs may not have a vision of how the process works.



Visual Arts Education: Teaching a Peaceful Response to Bullying

BY CYNTHIA BICKLEY-GREEN

Visualization of pro-social school behavior is not often found in studies of classroom management literature.

Since the 1970s, studies of school violence and the culture that creates antisocial behaviors increased (Larsen, 2003). The highly publicized school shootings in Columbine High School, Littleton, Colorado, 1999, and others brought the issue of school violence into public focus (Lazarus, Brock, & Feinberg, 1999, 2000). While most violence-related behaviors such as bullying, fighting, and theft declined from 1991-2003, students increasingly reported that they were likely to miss school because they felt too unsafe to attend (*Science Week*, 2004).

Violence is often pictured in popular media, but how to work in cooperative, caring school groups is less visible. Examination of nationally published art curriculum guides shows that the creation of images of all facets of school life public and private is not often identified as an art topic. Precedent for this use of visualizing positive school life can be seen in the Reggio Emilia and Pistoia, Italy, preschools where part of the documentation process is to create and exhibit photographs of students working and studying together (Center for Early Education, 2005; Katz & Chard, 1996; Bickley-Green, 2000).

This article examines some issues associated with violence-related behaviors in our schools. The illustrations for the article are from The East Carolina University exhibit of the "Bullies Don't Belong" project (McGillicuddy, 2003; State of North Carolina Department of Juvenile Justice and Delinquency Prevention, 2004).

Factors that Lead to School Violence

A summary of U.S. public schools finds factors contributing to violence include (1) school enrollment size; (2) urbanicity; (3) amount of crime where students live; (4) number of class changes; (5) number of serious discipline problems; and (6) number of school-wide disruptions. In relation to serious crime, a slightly different set of factors is involved: (1) enrollment size; (2) number of students who score below the 15th percentile on standardized tests; (3) student-teacher ratio; and (4) number of serious school-wide disruptions (Larsen, 2003). Regardless of how much we know about the factors that contribute to school violence, the classroom teacher is only able to advocate for developing policy and administrative solutions to change or address the factors that promote school disruptions. However, there are steps that individual teachers can take that directly influence classroom experience.

School and class size contribute to the frequency of incidents of violence and serious crime. Some students in high enrollment schools feel disconnected from institutional goals. "Making a school feel personal is a challenge for schools with thousands of students ... Teachers need to take greater responsibility for creating a positive classroom culture where each student feels known and accepted" (Allen, 2002, p. 38). Although the shooting at Red Lake High School in Bemidji, Minnesota, occurred in a small school, the sense of being part of a school community was missing for the student who committed the killings (Sklaroff, 2005).

As mentioned, the individual teacher is usually in a position only to advocate for smaller classes or school units. However, school culture and climate begin within classroom activities (Small Schools Project, 2004). Students and teachers can critically review issues such as school culture, challenging behaviors, and transformative images within classroom settings through visual art projects. The art class offers a starting place for visualizing pro-social behaviors and discussing ways to transform antisocial behaviors.

Visual arts classes can play a larger role in developing positive school culture by encouraging learners to create, critically discuss, and exhibit images of both anti- and pro-social behaviors. The North Carolina "Bullies Don't

Belong" project (McGillicuddy, 2003; State of NC Department of Juvenile Justice and Delinquency Prevention, 2004) is a real-world example of how visual art can show aspects of school culture experienced by students. The public exhibition of the bully drawings opened community discussion within classrooms and in the broader community about school culture.

Revealing the Life-Worlds of Learners

Violence, poverty, child abuse, substance abuse, addiction, suicide, and depression infuse the daily lives of the students in schools in the United States (Larrivee, 2005). Although more crimes and aggression occur outside schools, (DeVoe, Peter, Miller, Noonan, Snyder, & Baum, 2004) school personnel must attend to school incidents. Students in U. S. schools are increasingly described as aggressive and hostile (Curwin & Mendler, 1997).

The 21st-century U.S. student body displays diversity of ethnic, religious, and socioeconomic backgrounds. Learners represent diverse cultures, worldviews, and life goals. Today's teachers integrate new curriculum, pedagogy, and management techniques to address these challenges and opportunities. Yet within this framework, the day-to-day culture of the local school is sometimes ignored.

Specific events may generate special banners or art monuments, but the daily experiences of students do not receive much attention. Teachers can encourage students to visualize their personal experiences and imagine how school experiences can be transformed to meet the needs of every student. While there may not be art exemplars or art histories to model these images, students can begin to build their own images of their current lives.

Constructivist educators understand how the individual actively builds understanding and personal knowledge from the structure of content areas (Jeffers, 2002). Constructivist educators also appreciate how knowledge and understandings are culturally formed within groups. In art classes, drawing upon the students' imaginations, internal goals, and life-worlds and connecting these to creative artmaking is the first step in lesson development (Hurwitz & Day, 2001). In this pedagogic framework, art teachers can attend to and encourage students to visualize their personal experiences in confrontational situations such as bullying incidents. All students, even those who are more likely to bully others, may benefit from these visualizations.

The issue of what negative behavior looks like or the effects of the antisocial behavior on the victim is not often critically examined in classrooms or public forums. In the classroom, these behaviors and the results of the behaviors are minimized. In the public forum, these behaviors are often presented as statistics. Art exhibitions are tools to bring the ideas visualized in art classes to the public forum such as the whole class, the school, community, or an invited audience that has a specialized interest (Small Schools Project, 2004; Burton, 2006). The public format links the classroom artistic production to the life of the community and affirms the experiences of the students. Discussion of student behavior encourages students to cooperate and develop reasoning skills in relation to classmates and the learning environment (Pena & Amrein, 1999). School culture is re-formed through sharing transformative images.



This image gives insight into a student's perception of in-school bullying. The artist shows a bully encounter in a school hallway and a teacher or administrator and another student who are unaware of the event.



In the art class, after discussion of the appropriate teaching/learning environment, students can draw what pro-social behaviors might look like.

Some Caution

Launching an art project that produces images that are significant in the actual lives of students may reveal more conflict and discomfort than the teacher anticipates. Additionally, autobiographical images may incriminate students among peers or in the broader community. Teachers should consider these possibilities as they frame and present lessons related to school culture. One useful, beginning approach is to generalize and emphasize the idea of transformation by asking, "What does a bad situation look like? How can the situation be changed to be good?" Additionally, art teachers can work with guidance counselors or social studies teachers or others who have a professional interest in the topic of the drawings.

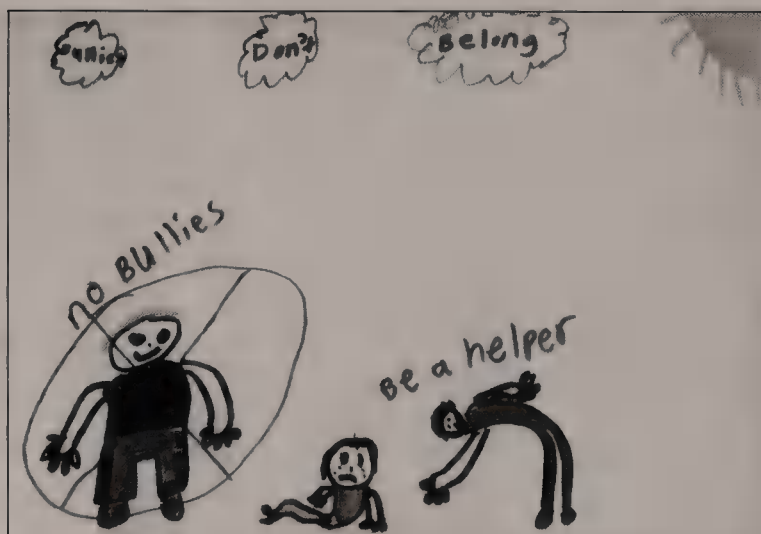
Teachers can also review the behavioral characteristics of their students before beginning this examination of local culture. Of all students in schools, 12 to 22% suffer from mental, emotional, or behavioral disorders (R. J. Marzano & J. S. Marzano, 2003). While the art teacher is not in a position to directly address severe problems without the assistance of other school personnel, an awareness of various behavioral characteristics and methods for responding to the characteristics is critical. R. J. Marzano (2003) summarized five categories of high-needs students and some recommended teaching strategies for classroom response. (See Table 1.)

Visualizing Pro-Social Behaviors

"I find that my attitude sets the tone for most of the student attitudes, and that behaviors are most readily followed if modeled by the teacher. These include respect, listening, engaging, sharing, and so forth." (A. Gardner, personal communication, June 1, 2004).

Students learn behavior patterns that the teacher models (Quick, 1993). The teacher's leadership in developing class protocol based on the teaching/learning transaction creates the classroom environment. Additionally, recent school culture literature encourages student involvement in developing inclusive change to involve the teacher and all students in contributing to the teaching/learning transaction (Villa & Thousand, 1995).

In the North Carolina "Bullies Don't Belong" project, students drew their solutions to the problem of aggressive behavior. The visualizations of one child helping another child affirm cooperative behavior. Tears were sometimes represented in the children's drawings and served to bring viewers of the exhibition closer to the reality of the child who was bullied.





Some images made use of visual symbolism. The contrast between the lightning bolt and the sun is effective in conveying the child's perceptions of confrontational and peaceful situations. These contrasting views lead students to think about ways to transform behavior and create pro-social school environments.



"Don't fight back, just walk away" is one of the behaviors that children learn to respond to bullying. This image visualizes the transforming behavior.

Manipulation of student behavior is the least desirable method to employ to develop pro-social behavior. A teacher who uses behavior management plans based on extrinsic rewards and punishments does not lead students to develop internal concepts of pro-social behavior. When the student leaves the constraints of the classroom environment, he or she may return to anti-social behaviors. Instead, leading students to a sense of cooperation and mutual respect provides a catalyst for pro-social behavior and leads students to toward moral thinking. The goal is to guide students to recognize what is and think about what ought to be—to an idea of a new relation between the individual and the group (Colorosa, 1994; Piaget, 1997). This transformative behavior occurs if it is student-initiated, shared, decision making with adults (Small Schools Project, 2004). Students participate cognitively in the development of the school culture.

A good opportunity for the introduction of visualizing pro-social behaviors is in the development of the class rules of conduct. Group contingency policies hold the entire class responsible for behavioral expectations or pro-social conduct (R. J. Marzano, & J. S. Marzano, 2003). For example, at the beginning of the class, the students and teacher agree that if a student or group of students continuously misbehaves and interrupts the teaching/learning environment of the art class, the misbehaving student(s) will participate in activities to learn cooperative behavior and conduct. The focus of the activity is instructional, reflective, and corrective rather than penalizing. Students can draw a picture of the antisocial behavior and then draw pictures of the pro-social behavior. This sequence first publicly illuminates an antisocial action and then makes visible a pro-social image. The student is required to transform his or her thinking to create a positive image of the class.

Table 1.

The following outlines some high-need student types, characteristics, and behavior actions and makes recommendations for how a teacher might respond to those students. The material is adapted from R. J. Marzano (2003). <i>What works in schools: Translating research into action</i> (pp. 104-105). Alexandria, VA: Association for Supervision and Curriculum Development.	
PASSIVE STUDENTS (2 categories)	
<ul style="list-style-type: none"> • Those who fear relationships: avoid connections with others, are shy, don't initiate conversations. ▪ Those who fear failure: give up easily, use negative self-talk. Teacher: <ul style="list-style-type: none"> - refrains from criticism and provides positive self-talk training. - rewards small successes. - creates safe classroom atmosphere. 	
AGGRESSIVE STUDENTS (3 categories)	
<ul style="list-style-type: none"> ▪ Hostile students: poor anger control, low capacity for empathy, don't see consequences of behavior. ▪ Oppositional students: resist following rules, argue with adults, use harsh language, annoy others. ▪ Covert aggressive students: may be pleasant, nearby when trouble starts. Teacher: <ul style="list-style-type: none"> - creates behavior contracts. - provides immediate rewards and consequences. 	
STUDENTS WITH ATTENTION PROBLEMS (2 categories)	
<ul style="list-style-type: none"> ▪ Hyperactive: difficulty with motor control, fidget, interrupt, talk excessively. • Inattentive: have difficulty staying focused, can't follow through on projects, have difficulty listening, remembering, and organizing. Teacher: <ul style="list-style-type: none"> - creates behavior contracts to manage behavior. - teaches basic concentration, study, and thinking skills. - divides tasks into manageable parts. - rewards successes. - assigns peer tutor. 	
PERFECTIONIST	
Avoids embarrassment, assumes shame of making mistakes, unrealistic high expectations of self, focuses on small details, is self critical. Teacher: <ul style="list-style-type: none"> - asks student to make mistakes on purpose. - has student tutor others. 	
SOCIALLY INEPT	
Misinterprets nonverbal signals of others, misunderstands facial expressions and body language, can't make friends, is forced to be alone, teased for behavior, appearance, or lack of social skills. Teacher: <ul style="list-style-type: none"> - teaches student to keep appropriate distance from others. - teaches the meaning of facial expressions. - makes suggestions regarding hygiene, dress, mannerisms, and posture. 	

Teachers Assisting Students to Respond

As teachers learn how to respond effectively to students, they can teach students to respond appropriately to their classmates. The effect of antisocial behavior in schools concerns education personnel worldwide (*Student Accountability Standards*, 2004). Many national and international programs demonstrate how to teach pro-social behaviors to reduce violence and bullying in schools. J. Garbarino (1999) listed 25 programs to develop social responsibility and violence prevention in schools. The Center for the Study and Prevention of Violence at the University of Colorado; the Safe Havens Training Project and Resolving Conflict Creatively sponsored by Educators for Social Responsibility, Cambridge, MA; and the Violence Prevention Curriculum for Adolescents in Newton, MA, are of particular interest to art educators. Eighteen states in the U.S. have laws that ask schools to attend to bullying, harassment, and sexual harassment (Cohen, 2005).

The internationally recognized Olweus Bullying Prevention Program, developed by Dan Olweus in Bergen, Norway, proposes ways to prevent bullying, improve the social climate of classrooms, and reduce related anti-social behaviors. The classroom components include (1) reinforcement of school-wide rules; (2) regular classroom meetings with children to increase knowledge and empathy; and (3)



1,300 images exhibited at East Carolina University, NC. Images that could not be exhibited on the walls were placed in portfolios. Participating teacher Ira Varney is interviewed by National Public Radio reporter.

informational meetings with parents. On the classroom level, the program encourages (1) interventions with children who bully; (2) interventions with children who are bullied; and (3) discussions with parents of involved children (Olweus, 2001). Variation of art projects such as the "Bullies Don't Belong" activity provide the art teacher with an intervention tool that can lead to mediation and conversation with bullies, victims, and parents.

Students who demonstrate bullying or anti-social behavior are major contributors to class management problems. Students who are the victims of bullies develop lower self-esteem and may adopt bully behaviors as protection against being bullied. One solution to the problem created by bullies is to teach all children how to peacefully, effectively, and constructively communicate with others. Visual images provide constructive communication.

An Art Contribution: North Carolina's "Bullies Don't Belong" Project

It is certain that men and women can change the world for the better, can make it less unjust, but they can do so only from a starting point of the concrete reality they 'come upon' in their generation. They cannot do it on the basis [of] false dreams, or pure illusion. What is not possible, however, is to even think about transforming the world without a dream, without utopia or without a vision (Freire, 2004, p. 31).

The North Carolina "Bullies Don't Belong" project, developed in 2003, piloted an interdisciplinary model of behavior transformation in NC schools. Students visualized a peaceful school life. The NC Department of Juvenile Justice and Delinquency Prevention and the NC State Attorney General's Office asked K-12 students to draw pictures of peaceful, cooperative school behaviors (McGillicuddy, 2003; State of North Carolina Department of Juvenile Justice and Delinquency Prevention, 2004). The 2003 exhibition of more than 1,300 drawings at East Carolina University brought regional attention to problems in school culture, bully events that children experience, and the solutions that children have for countering this antisocial behavior. The images reveal aggressive behaviors of bullies, the tears of victims, the positive images of caring students, and give viewers a concrete image of school life. The drawings opened dialogue about school culture.

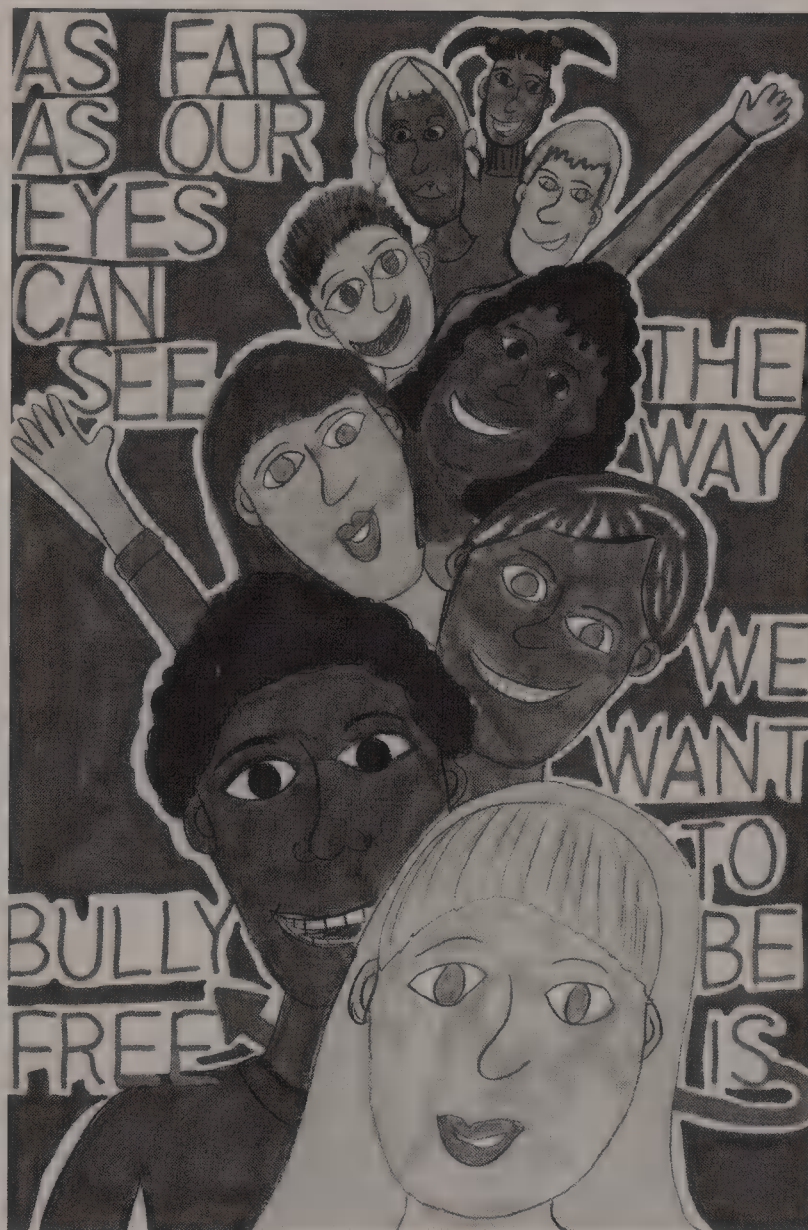
The interdisciplinary model is based upon the premise that individuals cannot change others' behaviors, but that individuals can change their responses to others' behaviors and, in doing so, can have an effect on the aggressor. The art teacher can assist K-12 students to recognize symptoms of anger and aggression in communication and constructively respond to inappropriate or aggressive behaviors by visualizing appropriate modes of behavior through drawings. The idea is similar to empathy training with the addition of a visual art component.

Summary

This article reviews some basic issues related to school violence. As observed by the practicing teachers and other educators who have been quoted, adults who serve as role models to children and adults who respect, listen, and

share will increase the students' awareness of the need to use assertive, non-aggressive behaviors in and out of school. Art educators particularly, can encourage students to visualize pro-social behavior. The teachers who contributed to this article used the management methods suggested here. The teachers who contributed images to the "Bullies Don't Belong" project asked students to visualize pro-social and transformative behaviors. While the behavioral effectiveness of pro-social visualizations has not been assessed, the activity opens dialogue about school behavior and culture in classrooms and the broader community.

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For the North Carolina "Bullies Don't Belong" Project, students illustrated both positive and negative school behaviors. This poster shows happy faces of students who agree on a pro-social behavior.

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Floating Experiences:

Empowering Early Childhood Educators to Encourage Critical Thinking in Young Children Through the Visual Arts

Engagement in the arts ... nurtures the development of cognitive, social, and personal competencies ... when well taught, the arts provide young children with authentic learning experiences that engage their minds (Arts Education Partnership, 1999, p. 2).

In order to get children to think critically, the teachers of those children need to become comfortable with the problem-solving process themselves. In this article, we illustrate how preservice early childhood and art education teachers were immersed in a critical thinking activity prior to engaging young children in it. The experience was part of a course we co-taught on the Reggio Emilia approach.

The course was taught in 2 weeks, meeting a total of 36 hours, during the summer semester. The first week was spent discussing the Reggio Emilia approach, which included viewing videos that provided students with opportunities to see how children in the Reggio Emilia schools engage in long-term projects and test theories related to these projects. Discussion also allowed students to gain insight into what in Reggio Emilia is known as the "Hundred Languages," which is a metaphor used by the Reggio Emilia educators to mean that children have at their disposal 100 languages to communicate

their ideas, knowledge, and experiences (Edwards, Gandini, & Forman, 1998). For example, a child using clay to tell a story or to explain an idea or concept is using one of the 100 languages. The clay becomes a language through which thoughts and ideas can be communicated, thus involving critical thinking skills.

During the first week of class, students watched a video on a long-term project that took place in a Reggio Emilia school and discussed the meaning of the "Hundred Languages." We also reviewed other components of the Reggio Emilia philosophy that included the importance of the learning environment as a 'third teacher'; the project approach which involves an in-depth study that focuses on the interests of children; the importance of viewing the child as knowledgeable and capable of leading the learning experience; the teacher as facilitator rather than director of learning experiences; and the power of documentation as an assessment of learning (Edwards, Gandini, & Forman, 1998).

BY KATHY DANKO-MCGHEE AND RUSLAN SLUTSKY

Through Reggio-inspired art experiences, students examined the "Hundred Languages" and the project approach in the second week of class. The "Hundred Languages" were explored through a wide variety of art materials that included clay, wire, paints, a variety of papers, a light table, various printmaking and weaving materials, and a variety of drawing tools. These materials were introduced and university students were shown a variety of ways in which the materials could be used. They were often left alone for individual or group exploration of possible learning experiences that could result from using these materials. The goal of this second week was to help university students explore these languages so that they would discover the many opportunities and ways for using them creatively in helping their own students develop problem-solving, visual perception/discrimination, critical thinking and social skills. The cloud project discussed here evolved from one of these experiences.

Looking at professional artworks with children can extend upon the literacy experience and can further afford rich opportunities for language acquisition (Genishi & Dyson, 1985).

The Cloud Project

The cloud project included two components: a class discussion and a hands-on experience. The first component of the project involved students in a discussion about clouds and related weather conditions. Stories about clouds were read, such as *It Looked Like Spilt Milk* by Charles Shaw (1993); *Cloud Dance* by Thomas Locker (2000); and *Little Cloud* by Eric Carle (1996). In the second component, students explored ways of making their own clouds. For this cloud-making activity, students used small plastic bags and white foam paint. Each bag was filled three quarters of the way with the foam paint followed by adding an assortment of liquid watercolors. Students manipulated the colors in order to make new colors. Due to the puffiness of the paint, what was inside the bags looked very cloud-like. Students compared their created "clouds" to those found in the books on clouds as well as in various art reproductions that included paintings of clouds, such as *Keelman Heaving in Coals by Moonlight* by Joseph Turner (1835); *Mount Katahdin* by Marsden Hartley (1942); and *The Notch of the White Mountain* by Thomas Cole (1839).

Because of the excellent sensory experiences and visual perception/discrimination in color mixing, this is a great activity for very young children. Language development is fostered when children are asked to compare their clouds with those found in painting reproductions. New vocabulary words are explored when children are asked to explain similarities and differences (Helm & Beneke, 2003). Looking at professional artworks with children can extend upon the literacy experience and can further afford rich opportunities for language acquisition (Genishi & Dyson, 1985). Such experiences not only nurture visual perception/discrimination skills, but also critical thinking as children look at their cloud and try to find a similar cloud in a work of art.

The second component of the cloud experience included a small group collaborative project. Students wanted to make a cloud that would actually float. The materials used for this cloud project included; plastic bags, helium, and colored transparent and semi-transparent materials such as cellophane, feathers, and tissue paper. Each group of students had to decide what kind of cloud they wanted to make (i.e. cumulus, stratus, cirrus, and nimbus clouds), which would then affect the

choice of materials to be used. After choosing materials and cloud type, the students made their cloud float by adding helium gas. This is where critical thinking and problem solving emerged. After some experimentation of filling these bags with helium, students quickly realized that the small plastic bag clouds were not floating. Students started talking to other groups and began theorizing about why the clouds were not floating. The students reached the consensus that the bags were too small and yet too heavy to hold enough helium needed for them to float. Students quickly started to discuss what they would need in order to make their clouds float. After further discussion, they agreed that a bigger bag might be necessary to make the clouds float. This would allow more space for the helium gas.

At this point, students decided to use larger clear plastic trash bags. Again, they created their clouds in the manner described above, filling the larger bags with helium, and sealing them by tying the end of the bag in a knot. To the student's dismay, the larger bags filled with more helium still did not float. What was weighing them down? Again, the groups engaged in dialogue and after several minutes of discussion, they concluded that perhaps the tied knot was too heavy and kept the cloud from floating. Students then decided to use a thin wire tie to seal the bags, since the wires were lighter, the clouds were finally able to float.

The students had to make several key decisions during their cloud-making process involving collaborative social skills, language development, critical thinking, creativity, and science concepts. Students chose the type of cloud to make; the materials to use; the amount of materials to use so as not to weigh down the cloud; and how to seal the cloud so that it would float. This experience demonstrated how "knowledge is gradually constructed by the exchange of ideas through dialogue, by taking a reflective stance toward each other's constructs, and by honoring the power of each other's initial perspectives for negotiating a better understanding of subject matter" (Forman & Fyfe, 1998, p. 239). A Children's Art Workshop offered such an arena for this to happen. However, such an experience can be implemented in other early childhood settings simply by providing children with similar materials and an open-ended cloud-building experience centered upon collaboration.

Connecting Theory and Practice

During the second week of class, children ages 2-8 were invited into the classroom to help the university students implement the Reggio Emilia approach. The university students worked with the children to identify their interests and helped them explore those interests through various art experiences (languages). Below is an example of two children, working with a group of four university students, after they became interested in the helium clouds that they saw floating in the classroom one day.

Child 1 (5 years old): Hey, what's that?

University student: What do you think it is?

Child 1: Do you put air in that? I bet that they are supposed to be clouds. Did you put helium in them?

Child 2 (6 years old): Those are neat, they look like planets, balloons, or planes.

University student: We made clouds. Would you like to make a cloud together?

Child 1: Sure. Let's make a sunny cloud.

The children gathered materials to put in their clouds, at which time, the university students realized that they were out of helium and informed the children.

Child 1: I have an idea. Let's run around and catch the air. We can go outside (children and university students go outside).

Child 2: Oh good. It's nice and windy. We can catch a lot of air.

University student: Great idea. Let's go.

Child 1: (to child 2) Let's run together.

Child 2: Good idea. We'll catch the air that way. Now let's see if it will float. I hope it won't go too high, then we'll have to catch it with a net.

Child 1: Let's see how long it will stay up.

Child 2: One, two, three, four. Four minutes—I think we'll have to run for an hour.

Child 1: Then it will have a lot of air.

Child 2: Maybe we have too much stuff inside.

Child 1: It's got a lot of air. It will probably float. Wait, I think there's a hole. Maybe the air will run out of it.

As previously described, the children wanted to create clouds that they saw floating in the classroom. Once they found out that there was no helium left for them to complete the project,

Observation, reflection and engagement with the child during the learning experience helps illustrate to the teacher where the child is cognitively and how he/she can redirect the child or provide alternative opportunities to explore the experience further.

they quickly developed a plan to get their own air in order to make their clouds float. After testing their hypothesis of capturing air by running outside, the children decided that it would not be possible to capture enough air needed to make their clouds float.

This experience is a good example of how "the most helpful information for the teacher is that which reveals what the child understands only partially, or what the child is beginning to be able to do even if only inconsistently, or what the child is trying to integrate into his existing knowledge" (Helm & Katz, 2001, p. 56). Observation, reflection and engagement with the child during the learning experience helps illustrate to the teacher where the child is cognitively and how he/she can redirect the child or provide alternative opportunities to explore the experience further.

After the failed attempt to make their cloud float, the children and university students returned to the classroom, and the children were introduced to a book on clouds, *Cloud Dance* by Thomas Locker (2000). The book extended the cloud discussion and also helped the university students get further insight into what the children knew about clouds. Below is the dialogue that transpired during the reading:

University student: What do you think about this page of the clouds? What do you see?

Child 2: That one is a rainy cloud because it is big and black.

University student: How about these clouds on this page?

Child 1: Those are big white sunny clouds.

University student: What do you think these clouds look like?

Child 2: Those are sunset clouds.

Child 1: That's what I was going to say. It's so bright.

Child 2: The brightest time of the day is in the morning.

University student: How about these clouds?

Child 2: They are really dark.

Child 1: It's going to storm! Lightning and thunder! Bang flash flash! Bang flash flash! Boom flash flash!

After the children were done talking about and exploring the cloud book, they decided that they wanted to create their own clouds using other media (languages) since their earlier attempt to create floating clouds had failed:

Child 2: Let's get some cotton foam and make a cloud. I'm going to make a beach. I'm only going to put a few clouds because it's a sunny day.

Child 1: I'm making a sunny and rainy cloud. Look! The colors I mixed made gray.

Child 2: Now I made gray clouds too. It looks like a tornado.

Child 1: If it's a tornado, then we would have to go in the basement so our houses would not blow away.

Child 2: Tornadoes are big on top and pointy on the bottom.

University student: What does a tornado do?

Child 2: A tornado sends houses into space.

Child 1: Things get wrecked and blow all over

University student: How does the tornado wreck houses?

Child 2: It goes inside the tornado and gets ripped apart and pieces fly all over.

Child 1: Tornadoes are bad.

The discussion turned to tornadoes as the children started to talk about gray and dark clouds. This was not a direction that the students were trying to take the children, but the dialogue and understanding of the different types of clouds emerged as they were given an opportunity to explore clouds on their own terms using materials that they found interesting. Child-directed explorations are a prime example of how teachers can present children with problems that may have multiple solutions (Striker, 2001).

The previous examples are an indication of how critical thinking was used by these children to construct their knowledge of how to make objects float. "Their interest inspired them to use their imagination and think creatively" (Helm & Beneke, 2003, p. 53). The free exploration of materials in the cloud project inspired the children to use their creativity, critical thinking, and existing knowledge of clouds and weather to approach new learning experiences.

Conclusion

The experiences with preservice teachers presented here could be adapted in similar ways using similar materials in varied early childhood classrooms. The key point is that young children take on the role of investigators—with teachers acting as facilitators, encouraging them to construct their own theories. The cloud-making project is an example of how "...academic skills are engaged within the context of meaningful problem solving and communication to others" (Forman & Fyfe, 1998, p. 240). Furthermore, activities like the cloud-making project afford teachers the opportunity to explore many academic areas such as literacy (reading about clouds, looking at picture books and paintings), and science and math (solving the problem of how to make the cloud float, discussion about helium, weight, and air). Additionally, children who work collaboratively on such projects are building upon their social skills and how to work cooperatively with others.

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The cloud project embodies the spirit of Reggio Emilia in that it allows both university students and children to construct their own ideas and use materials that are meaningful to them in their pursuit and construction of knowledge. "The project approach offers many opportunities for growth and assessment in the cognitive domain. As children become interested in a topic, they think about it, become intellectually engaged, and strive to remember what they have seen and heard" (Helm & Beneke, 2003, p. 53).

The university students began to see the importance of their role of teacher as facilitator by looking for the teachable moment (when the child shows interest and wants to explore the topic more fully). "As project teachers, it is important for us to watch for children's interests—by looking for their facial expressions to change and their fascination and persistence with project materials to emerge—and then help them expand on their explorations" (Helm & Beneke, 2003, p. 54). In order to engage in a Reggio Emilia inspired curriculum, teachers must learn to follow the lead of the children and allow them to have some freedom to direct where the project or the experience may need to go next. Not only does this approach empower the children, but also tells them that their ideas and thoughts are valued.

The preservice teachers in this example took a step back to observe what theories children already knew, and found meaningful ways to build upon that knowledge, thus allowing the children to become the centers of the learning experience as described in the children's dialogue here.

Even though this university course was only 2 weeks long, it allowed enough time to inspire the students to reflect upon their own philosophy of teaching and how it differs from that of the Reggio Emilia teachers. Our students informed us through reflective journals that they planned to make considerable changes in their own teaching practice by providing less teacher-directed instruction and more child-directed opportunities for problem solving and critical thinking. This type of feedback illustrates the empowering nature of reflective and productive critical thinking.

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Art Education Technology: digital storytelling

BY SHENG KUAN CHUNG

Advances in computer technology dramatically transform modern society into an arena where digital devices are indispensable. Collectively, technologies create a new genre of contemporary art forms (Roland, 1994) that challenge art educators in search of meaningful practices. Teachers must know how to use computer technology to prepare students to function in this rapidly-changing world (Heise & Grandgenett, 1996).

I

ncreasing concerns about promoting multiliteracy,¹ aesthetic sensitivity, and a critical faculty in future citizens lead many art educators to a reconceptualization of art education as Visual Culture Art Education (Duncum, 2004; Freedman, 2003). The application of digital storytelling to art education offers tremendous potential for teaching contemporary visual culture to the digital generation. Digital storytelling is "the modern expression of the ancient art of storytelling.... Digital stories derive their power through weaving images, music, narrative and voice together, thereby giving deep dimension and vivid color to characters, situations, and insights" (Digital Storytelling Association, 2002, para. 1-2). Digital storytelling not only addresses art education's current concerns with visual culture, computer technology, and interdisciplinary pedagogy, but also allows learners to cultivate and apply their multiple literacy, artistic, and critical skills to give voice to greater issues of importance to a worldwide audience. This article describes the implementation of an innovative course in art education technology at the University of Houston that teaches pre-and in-service art teachers how to apply digital storytelling to art education. The article proposes that digital storytelling is a powerful and relevant way to teach visual culture and art in the age of computer technology.

Digital Storytelling

A story is a narrative account of an incident, person, event, or position (Lambert, 2002). Stories vary in nature—they may be biographical, familial, ethnic, commercial, or instructional. A story is a restructured everyday experience through which we come to know, remember, and understand (Livo & Rietz, 1986). Through stories we explain, interpret, and assess situations, experiences, and ideologies, leading in turn to the creation of new meanings. As an intrinsic form of human communication, storytelling is prevalent in all aspects of human interaction. It connects generations of the past with the present and future to form, pass on, or reformulate wisdom, values, and beliefs.

In this article, digital storytelling refers to the practice of incorporating digital text, imagery, video, and audio into the presentation of a computer-mediated, multimedia story. Digital stories are presented in a variety of formats, for example, an all-text web page or a nonlinear interactive website (Paul & Fiebich, 2002). Dana Atchley is often credited with initiating digital storytelling over a decade ago (Lambert, 2002). He and his followers founded the Center for Digital Storytelling in Berkeley, California, where workshops are held to produce digital stories. Meadows (2003b) considered digital stories to be "short, personal multimedia

When making a digital story, creators use storyboards to help them efficiently organize the evolution of a story and keep it focused within certain parameters. In other words, the storyboard is the place to plan what media to use and how they might best work together to depict an important, engaging, and informative story.

tales told from the heart.” He maintained that “digital storytelling isn’t just a tool; it’s a revolution” (Meadows, 2003a, p. 192). With Internet technologies, digital storytelling makes it possible for individuals to produce their own meanings. It allows students to develop and present their own ideas to the real world.

Integrating Digital Storytelling with Art Education

In the summer of 2005, pre- and in-service art teachers at the University of Houston learned about art education technology through a graduate-level course, which focused on the application of digital storytelling to art education. This course explored the potential of digital storytelling for visual culture art education through the expansion of technology skills and knowledge for teaching art in a digital age. The learning goals were (a) to experience digital storytelling as a powerful tool for art inquiry, production, and instruction and to create an instructional multimedia story related to art or art education; (b) to participate in class discussions and inquiries into digital storytelling as it related to art education; and (c) to evaluate digital stories created by both class participants and others. Student-created digital stories were used as short presentations to teach kindergarten through adult-aged students about an important event, theory, approach, style, person, or practice related to art/art education. Additionally, these digital stories incorporated copyright-free materials such as digital images, video clips, artwork, sound, music, text, and voiceover.

Exploring Topics

Before exploring concepts of digital storytelling, the participants viewed several completed digital stories created by grade-school children and adults to analyze the characteristics of a digital story.² The participants actively discussed and explored the nature and format of their digital storytelling assignment as a documentary or an essay conveying an important art or art education development, theory, or philosophy.

Using a 6" x 9" paper, the students brainstormed and noted possible topics related to art or art education. They formulated biographical, philosophical, and informational stories as well as stories focused on curriculum development, public art, community-based art projects, and modern and postmodern education. Some of the specific examples included stories about a local folk artist/art educator, personal philosophy of art education, program funding, state standards, class preparation for beginning art teachers, examining aesthetic questions, and investigating theoretical developments such as color theory and children’s artistic development.

Script

Students conducted research both online and in the library on the chosen topics and completed a working script within two class sessions. Guiding questions for script preparation included: Is the chosen topic educational, informative, or significant? What is the story’s purpose (e.g., advocacy or instruction)? Who is the audience? Does the story have a central point of view (argument)? What characters, events (what, how, where, and when), settings, and plots are involved with the story? Does the story raise other issues? The instructor and student peers used these questions to critique student scripts. Each working script was to be as complete as possible, if not final, for the storyboard phase.

Storyboard

Storyboarding is the process of visualizing how a story will look. A storyboard is a sketch or blueprint for a movie production, theatrical performance, multimedia digital story, or animation (Lambert, 2002). Storyboarding involves planning the sequence of scenes and the interaction of the incorporated media components. When making a digital story, creators use storyboards to help them efficiently organize the evolution of a story and keep it focused within certain parameters. In other words, the storyboard is the place to plan what media to use and how they might best work together to depict an important, engaging, and informative story. Ways of drafting storyboards vary. A story script should be ready before sketching a storyboard. This helps creators easily visualize content in terms of character, setting, and plot. Creators need to consider several components when sketching storyboards for a digital story; these include imagery (e.g., photos, artwork, graphics, and maps), video, text, voiceover, audio (music and sounds), slide transitions, and image effects.³

The students received letter-sized photocopies of a storyboard template for their storyboarding. To simplify changes, students pencil sketched their storyboards and wrote page numbers on them for tracking scenes. Figure 1 shows a student example to help explain the process of storyboarding. Students broke down the working script into key phrases and jotted them down in the script area following the sequence of the story. Because each phrase would likely contain two or more images, which would require two or more squares on the template (See Figure 1), the students wrote down and visualized one to two phrases at a time and then sketched images, made scribbles, and/or took short notes in the square to indicate what to include. Slide transitions and computer-mediated image effects were determined according to the type of software, such as iMovie™ or Windows® Movie Maker 2.1, individual students used.

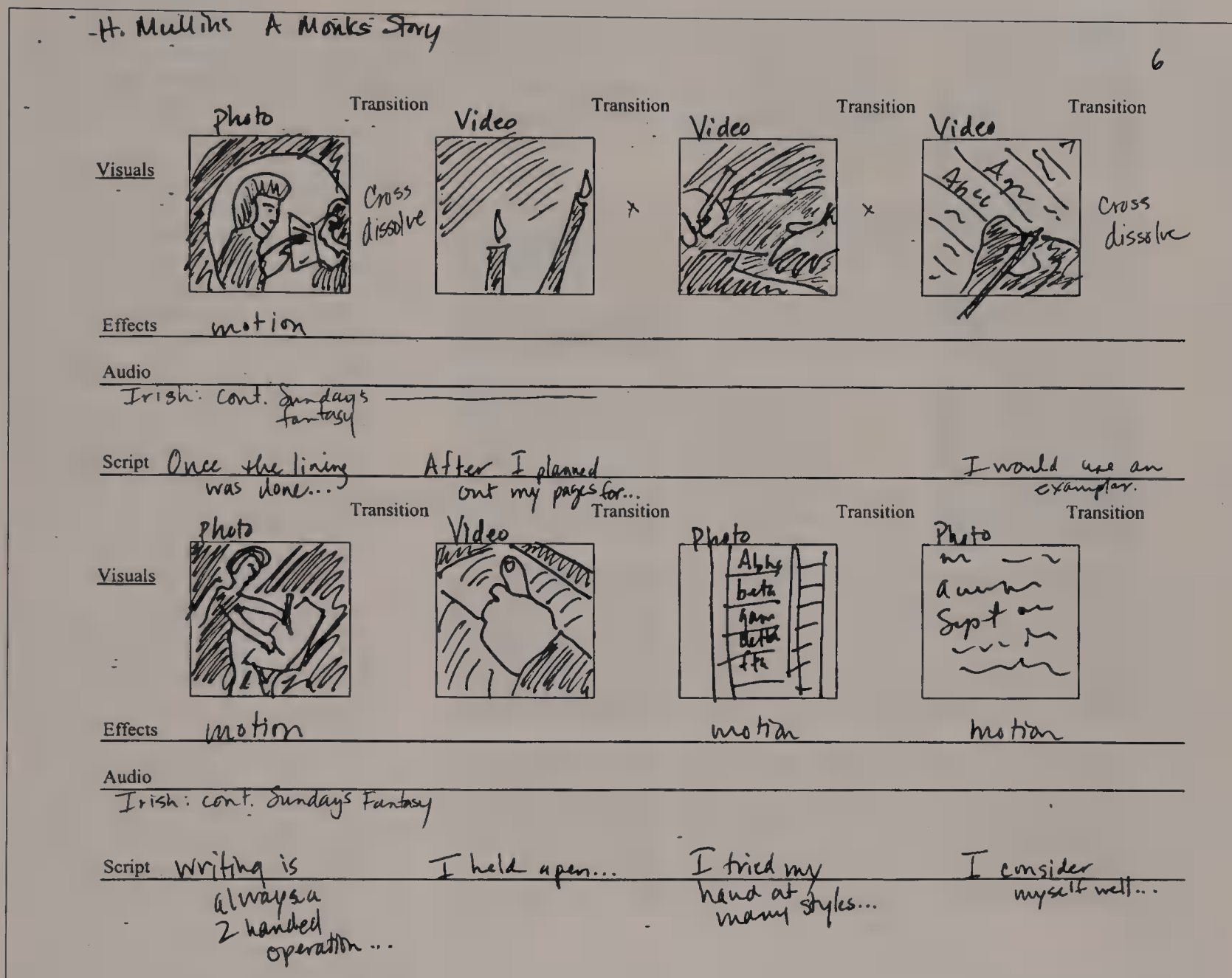


Figure 1. A student storyboard by Heidi Mullins.

Production

After completion of the storyboards, students proceeded to the production stage, using multimedia-enabled, Internet-ready computers, equipped with speakers and microphones. Numerous software applications are available to produce multimedia digital stories. Software should be chosen according to the types of computers in a computer lab (see Figure 2). Because my school uses Windows XP computers, I introduced Microsoft® Photo Story 3, a free software application for Windows XP that is ideal for beginning computer users and can be downloaded online. Microsoft

Photo Story 3, as its name suggests, is specifically designed to create stories from still digital images. For stories without a video component, I recommended using Microsoft Photo Story 3. To cater to individual needs and technology skills, the students explored other movie-making software applications such as Adobe® Premiere®, PowerPoint®, iMovie™ (for Apple Macintosh only), and Windows® Movie Maker 2.1. Based on my teaching experience, except for Adobe Premiere and PowerPoint, the other software programs are user friendly, straightforward, and easy to learn. In the end, one or more students used each set of software mentioned above.

Some created stories on their laptops, while most used school computers and saved files to a USB flash drive.⁴ The class used Adobe Elements® or Adobe Photoshop® for image editing and Goldwave®, another free application, for sound editing. Because the class used different software applications, peer assistance was critical in making the course a success.

Software	Platform
Microsoft® Photo Story 3	For Windows only (free download). Ideal for grade-school children and for creating stories from still images.
Windows® Movie Maker 2.1	For Windows only (free download). Ideal for grade-school children.
Apple iMovie™	For Mac only (free download) Ideal for grade-school children.
Adobe® Premiere®	For Windows and Mac
PowerPoint®	For Windows and Mac

Figure 2. Popular software applications for creating digital stories.

Image Preparation

Images, photos, and video are central to a digital story and can be obtained online, in print, or students can produce them on a computer. Because one of the main goals in creating digital stories is sharing them with a larger population via the Internet, the students either obtained copyright-free material or secured written permission for using copyright-protected material. They read and discussed articles on copyright laws and fair use standards for the proper use of copyright-protected images.⁵ Like most university libraries, my school library subscribes to a fee-based online image database available to students and faculty. Images obtained from this type of database are less of an issue in terms of copyright infringement. Popular search engines like Google and Yahoo offer image-search tools. Students can combine a keyword and file type to search for relevant images, sound files, and video clips. For example, to locate a tree image, one might combine the keywords *tree* or *trees* with a file type, such as *tree.gif*, *tree.jpg*, *tree.bmp*, or *tree.tiff*; for a tree video clip, one might use *tree.mov* or *tree.avi*; and for a tree-related sound file, one could search for *tree.wav*.⁶

In addition to gathering images online, the students checked out scanners, digital cameras, and camcorders from the school's technology center to obtain images or video clips they could not find online or elsewhere. Those wishing to videotape an interview were required to secure release permission from their interviewees. With images, video clips, and music files at hand, the students were ready to compose their stories with a chosen software application. They manipulated, inserted, and modified the various media components, adjusted slide transitions, and added image effects.

Criteria for Evaluation

When producing digital stories, students should know the instructor's expectations in each learning phase and be clear about the criteria by which the instructor will evaluate the stories. As the students composed their stories, they paid attention to the following guidelines of the elements of an effective digital story. Exceptions to these guidelines should be made if they add a constructive attribute to the story.

1. An effective and engaging digital story incorporates the appropriate amount of images, audio, video, text, and image effects. The prime consideration should be the meaning of the story, not fancy or overwhelming use of image effects or slide transitions. All incorporated media should be integrated appropriately to achieve cohesion.

2. A successful story should achieve a sense of visual-auditory harmony. In other words, a scene leading the audience to contemplation and reflection should avoid using fast-bite sounds, music, or transitions.
3. Students should choose appropriate background music and avoid mixing lyric music with voiceover, which may distract from or conflict with the meaning conveyed. They should pay attention to how music conveys feelings and emotions. Instrumental music is usually more appropriate for story segments containing narration.
4. Video can add a dramatic emphasis to the story such as breakthrough, transformation, or action. Still images can convey feelings and emotions and are ideal for emphasizing a viewpoint.
5. Personal voice is essential to a digital story. All students should narrate their own stories. Personal narration adds greater authentic and emotional substance to the story. Interesting narration uses appropriate pauses and is spoken in a conversational style (not reading or reciting the script). When narrating, students should relate to images or video clips and coordinate with background music. They should also practice before formal recording. Sound-editing software (e.g., Goldwave®) is available for modifying voiceover, sound, and music.
6. With respect to pacing, a fast-paced scene normally conveys strong emotions such as excitement and tension, while a slow-paced scene indicates reflection and relaxation. Music tempo and image transitions (slow or fast) may affect the audience's emotions.
7. Lambert (2002) maintained that "the rhythm of a story determines much of what sustains an audience's interest" (p. 59). A more interesting and engaged story will typically use a more dynamic pacing (i.e., pause for reflection and action for revelation), meaning that a successful story contains an appropriate combination of fast- and slow-paced scenes. Mechanical pacing may bore the audience and should be avoided.

Critique

The final class session was devoted to group critique. Each student presented a completed story to the class, elaborating on both its personal and professional meaning. Class participants evaluated each story based on (a) creativity—Is the story aesthetically or artistically interesting?, (b) cohesion—Are multimedia formats integrated appropriately?, (c) success—Is the story persuasive or engaging?, and (d) meaningfulness—Is the story informative or educationally significant?. My students' stories included an advocacy of art education, a questioning of standardized tests and their impact on art education, a biographical account of a Houston art philanthropist, an aesthetic inquiry into the purposes of art, an introduction to campus public art at the University of Houston, a historical account of making ancient manuscripts, and a piece on art careers.⁷

The following summarizes three student stories: Barbara created a piece with PowerPoint for adolescents titled "What is art for?" She intended to present it to her high school classes to discuss this important question of aesthetics. Her work began with video interviews of college students on campus as she approached them with the key question: "What is art for?" She depicted numerous examples of art as she articulated how art communicates "symbolic, religious, spiritual, and ceremonial messages." She also talked about modern art and its practice. Barbara concluded with a list of emerging aesthetic questions to provoke further discussion. While creating her story, Barbara encountered numerous frustrations and problems with the computer (e.g., failed to find the file she saved). She was pleased with her final accomplishment.

Amy⁸ recognized that most college students might be unaware of the public art pieces on their University of Houston campus. She created a story using iMovie™ on her notebook to show the campus public art collection. Her story began with a brief history of the public art collection at the university and discussed how funding and art purchase committees are formed. Throughout the story, Amy acted as a tour guide walking the audience to three pieces while providing details about their creators, the materials used, associated costs, and historical information. She interviewed students who happened to be near the pieces, asking them for their thoughts about these

How Can Art Education Benefit Our Children?

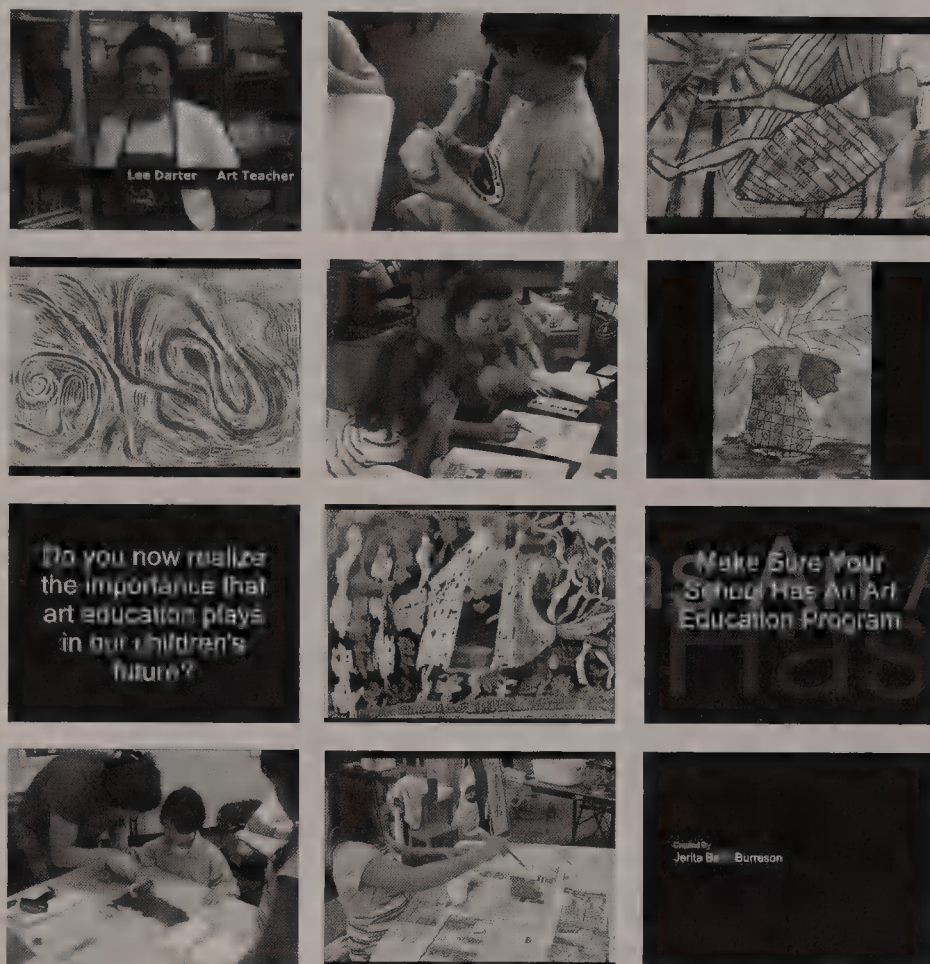


Figure 3. Selected frames from digital story by Jerita Burreson.

Is the story aesthetically or artistically interesting? ... Are multimedia formats integrated appropriately? ... Is the story persuasive or engaging? ... Is the story informative or educationally significant?

works on campus. At the end, Amy challenged the audience to think about what the campus would look like without public art in order to illustrate the importance of its existence.

Produced with Windows® Movie Maker 2.1, Jerita's story (See Figure 3) consisted of a series of interviews with her school principal, an art teacher, an art director, and a retired university art educator, in which she asked them how art education benefits children. The class thought that her interview with her school principal was a productive way to promote art education in her school. As two of her interviewees responded, "Kids need to think critically and imaginatively and art gives them that opportunity," and "In art you have multiple solutions to problems [sic]." Jerita summarized the benefits of art education and cited research findings to urge better funding and support for art education in public schools. She also offered practical strategies to help both parents and the public to become involved in supporting art education.

The class of 7 rated favorably each of the student digital stories during peer evaluation. Except for two students who were initially uncomfortable narrating their stories, most had positive things to say about this learning experience. They all considered the amount of time (48 hours) dedicated to this project to be appropriate; they also appreciated having an opportunity to learn about digital storytelling and to apply it to their own art teaching. Most agreed to make their works available on a university website to share with other art teachers. Although some students were first-time users of Adobe® Premiere®, Microsoft® Photo Story 3, and Windows® Movie Maker 2.1, their multimedia stories showed a professional execution (See student works at <http://www.coe.uh.edu/arted/>).

Conclusion

The application of digital storytelling to art education is an interdisciplinary, inquiry-based, hands-on project that integrates the arts, education, local communities, technology, and storytelling. Through digital storytelling, students develop and apply multiliteracy skills, aesthetic sensitivities, and critical faculties to address greater issues of importance to a larger audience.

In the creation of a digital story, students perform multiple tasks as researchers, playwrights, designers, media producers, and educators. They explore topics of significance, compose a narrative, create computer images, record a personal voiceover, apply contextual knowledge, and analyze ways in which information and mood effectively convey a story. Digital storytelling provides art students with a stimulating aesthetic means of developing hands-on critical-thinking and problem-solving skills, of addressing relevant social issues and personal concerns, and of cultivating aesthetic sensitivities.

In the age of computer technology, many American K-12 schools have ample funds for maintaining a computer lab but not for obtaining art supplies. The implementation of digital storytelling offers art educators another avenue to implement an innovative and relevant art program for the technology-savvy digital generation. Dunn (1996) noted that "Art teachers who are technologically literate are uniquely positioned to play a major role in their schools' attempts to restructure in the face of an ever-changing global marketplace" (p. 8). Moreover, with the availability of Internet technology, digital storytelling allows individuals to voice larger concerns from their own perspectives to an ever-widening audience. Digital storytelling is a meaningful and powerful way to promote visual culture art education.

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ENDNOTES

- ¹ Duncum (2004, p. 253) defines multiliteracy as "the making of meaning through the interaction of different communicative modes" such as music, the spoken voice, sound effects, language, and pictures.
- ² The Scott County Schools in Georgetown, Kentucky, posted many examples created by their students and teachers on their website at <http://www.scott.k12.ky.us/technology/digitalstorytelling/ds.html>
- ³ Depending on the type of software used, different software applications (PowerPoint®, iMovie™, and Windows® Movie Maker 2.1) have slightly different slide transitions and image effects.
- ⁴ A USB flash drive acts like a portable hard drive. It is about the size of an eraser capable of storing and transporting large amounts of data.
- ⁵ Linda Starr's online article "The Educator's Guide to Copyright and Fair Use" offers helpful information on this topic at http://www.educationworld.com/a_curr/curr280.shtml
- ⁶ Bernard Robin, Associate Professor of Instructional Technology at the University of Houston, has compiled a list of resources for searching images, video clips, sounds, and music online at <http://www.coe.uh.edu/digital-storytelling/tools.htm>
- ⁷ Words are too limited to describe these digital stories. Some student works will be available on the University of Houston art education website at <http://www.coe.uh.edu/arted/>
- ⁸ "Amy" is a pseudonym.

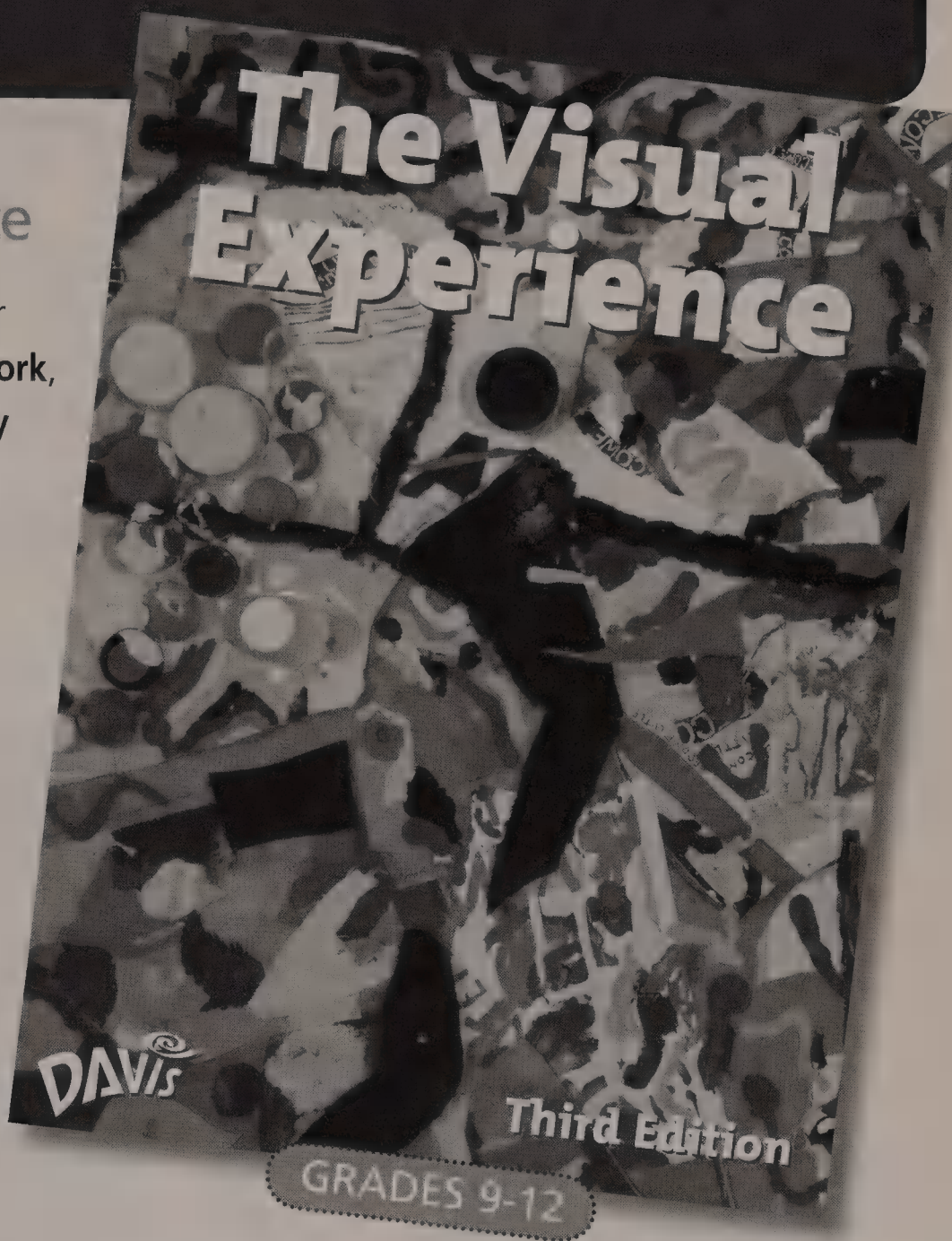
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LETTERS TO THE EDITOR

continued from p. 5

Dear Editor,

One of my greatest concerns with the teaching of thinking skills in the modern schoolroom is the ease with which the teacher's own shortcomings in thinking can be transferred to the students. It is all too easy to forget that we should equip students with the means of thinking; but not teach them to think what we think. There are two negative examples in the July 2006 issue of *Art Education*. The first occurs in Instructional Resources: a teacher teaching students to think what she thinks, based upon apparently shallow research and prejudicial opinions.

In describing the historical background of African art, the author sympathetically describes the Islamic concern with the worshipping of idols, and the resultant proscription of figural representation. Masks and other objects used in masquerades were destroyed by Muslims. Not a word of censure is included in describing this act. Seven lines lower, the attitude changes dramatically. Europeans are described as overturning "generations of cultural traditions" and imposing their own traditions. "Invaders," regarding the ceremonial masks and other artifacts as unclean fetishes, confined (sic) them to flames. "The world lost much great art in the process." Somehow it seems much worse when Europeans destroyed artwork than when Muslims did the same. Is this consistent thinking? Is there a built-in prejudice at work here that the author didn't see, and the editors ignored?

A few lines later we are told that "missionaries did not understand the difference between the spirituality present in ritual instruments of African art and the Western concept of 'art for art's sake.'" The "spirituality" involved in superstitious rituals was very well understood by the missionaries. The modern secularist is the only one who fails to understand how backward, uneducated, fearful and hopeless life can be when one puts his hope in inanimate sticks and stones. Have we so high a value for art that we fail to value a human being? Nudity and fertility rites contribute to a promiscuous society in which

disease is rampant. Doctors cannot treat ordinary infections without first treating venereal disease. Nudity celebrated in sculptures and other art forms contributes to a health disaster. Art is not worth sacrificing a life or a society for.

The second example of prejudicial thinking occurs in the article "Critical Thinking in Artists' Diaries and Interviews." In a section titled "Truth is So Dear" we are encouraged to admire the tenacity of Vincent van Gogh who overcame "extreme financial hardship..., health issues that impinged on his productivity,..." So far, so good. Then we are told that his parents' "disagreement over their son's beliefs marred the artist's psychological wellbeing." Even an authentic psychologist would not try to analyze the psychological adjustment of a man who died over a hundred years ago. Blaming things that happened in his life on his parents is poor psychology and irresponsible teaching.

The author tells us, "While his parents represented the bourgeoisie of the time who believed in regular churchgoing, institutions such as marriage, and traditional day-to-day existences, van Gogh favored an unconventional lifestyle that ignored most societal expectations." That is certainly true and was the source of many of the obstacles he had to overcome. Anyone who deliberately chooses to walk outside societal mores will needlessly saddle himself with obstacles. Young artists need to know that there is no value in a bohemian lifestyle, and van Gogh would be a good artist to exemplify that if the teacher is thinking clearly about what will be helpful to his/her students, and not simply pontificating.

Let's examine our planning of lessons to assure that we are really teaching students to look at ALL of the evidence and come to accurate conclusions by connecting the facts that are known so that the judgments we make are accurate and responsible.

Kathy Bell
Greenville, SC

Using Visual Art as the Bridge to Our Cultural Heritage: Roy Strassberg's *Holocaust Bone Structures Series*

BY SUSANNAH L. BROWN

Recommended for high school students



Dancing with the Technicians, 1994, Roy Strassberg. Ceramic, 28"h x 14"w x 32"d.


This body of work, although it has its genesis in specific subject matter, functions as a tension filled bridge between artistic intent and the creative process. This process knows no intent, can not be controlled to any great degree, and has an awesome power of its own. (Strassberg, 1998, p. 1)

Objectives

1. Students will analyze how Roy Strassberg's life experiences influenced his creation of the *Holocaust Bone Structures* series.
2. Students will examine the history and continuing effects of the Holocaust.
3. Students will research a historical event of their choice and relate it to their own cultural heritage.
4. Students will demonstrate an understanding of Roy Strassberg's artistic processes by creating their own ceramic sculpture that interprets an historical event.

Introduction

Roy Strassberg is a contemporary ceramic artist whose work often relates to the Holocaust. As in the case of the *Holocaust Bone Structures* series, Strassberg's artwork reconnects him to his cultural heritage and expresses his spiritual core. This series of ceramic sculptures delves into his emotions, beliefs, cultural background, and the appalling historical events that occurred during the Holocaust. "Strassberg's bone-like structures are simultaneously chilling, horrifying, and hauntingly beautiful," says Steven Feinstein, Director of the Center for Holocaust and Genocide Studies at the University of Minnesota (Feinstein, 1998, p. 1). Analyzing and interpreting Strassberg's intuitive and emotional interpretation of the Holocaust, as well as his artistic process, can provide the impetus for meaningful art making at the high school level.



Once the viewer enters the realm of interpretation, however, the impact of the piece hits hard. The dehumanizing and mechanistic title easily conveys the context of the piece and introduces the viewer to the artist's interpretation of the Holocaust throughout the series.

Artist Biography

Roy Strassberg was born in Brooklyn, New York in 1950, and grew up in Queens and Plainview, Long Island. When he was about eight or ten years old, Strassberg remembers viewing his father watching a television program entitled, *Remember Us*. The show depicted German concentration camps from World War II and the appalling events that occurred within them during the Holocaust. Strassberg wrote,

The most powerful images for me were pictures of naked Jewish women being forced to run through the streets of Germany while soldiers and others jeered, threw rocks, and insulted them. It was here that I was being introduced to a new way of seeing the world. (Strassberg, 1998, p. 1)

Strassberg would later transfer the power of that television show into his own art.

After earning his Bachelor of Arts degree from the State University of New York at Oswego, Strassberg continued his studies and earned a Master of Fine Arts in ceramics at the University of Michigan. Currently he is a professor and the Department of Art Chair at the University of North Carolina at Charlotte. Strassberg's artwork has been exhibited at the local and national levels and is included in numerous museum and corporate collections (Strassberg, 1998; Personal communication, 2003).

Artist's Interpretation and Context

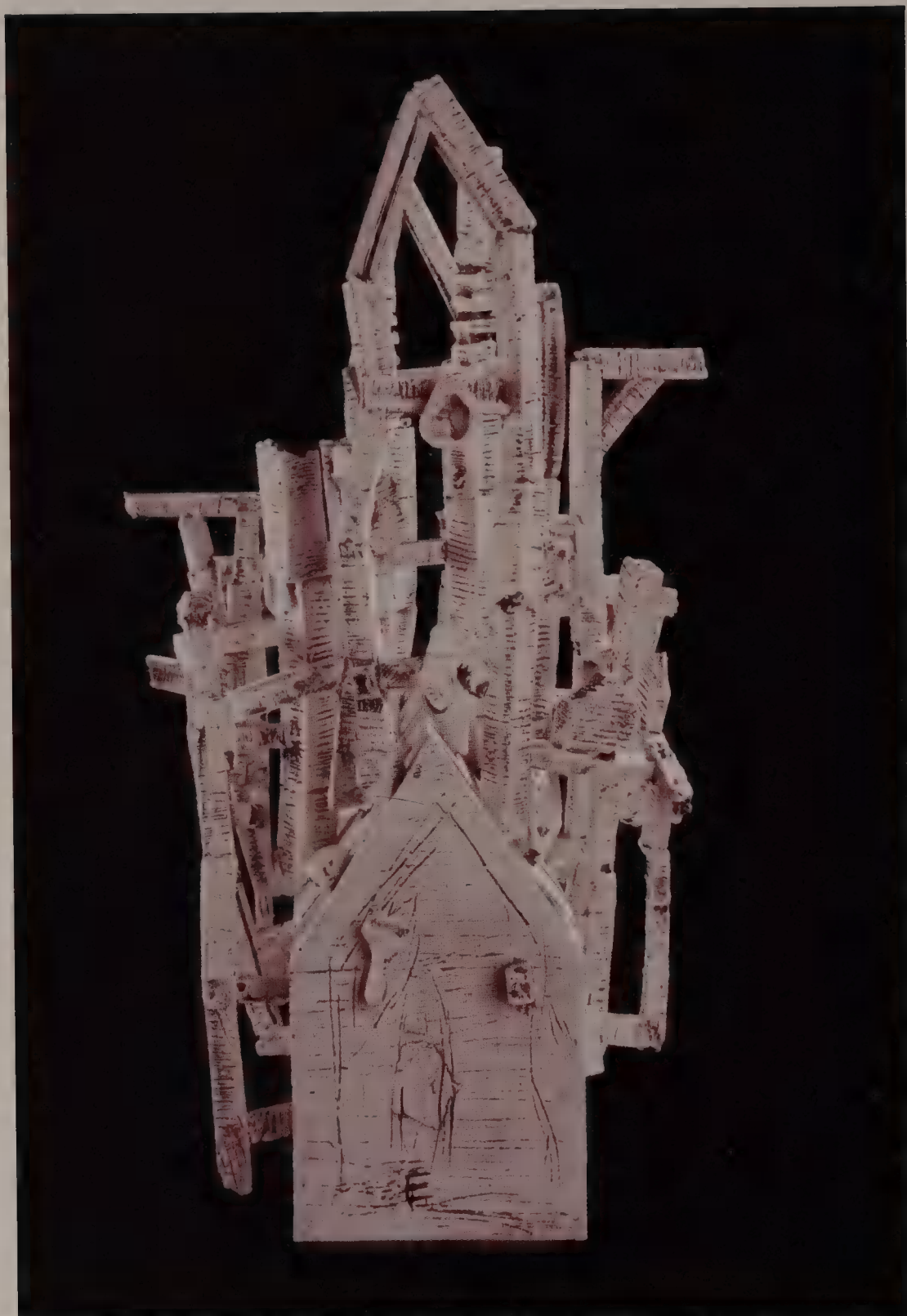
Strassberg believes that the sculptures in the *Holocaust Bone Structures* series communicate many strong emotions, such as sorrow. The series conveys the complexity of Strassberg's personal struggles regarding the Holocaust as an important part of his heritage and with the mentality that fostered such an event. He states,

I also feel a sense of deep, pervasive sadness for at least two specific reasons. First is my alienation from a culture that I deeply love and respect, because of the geographical isolation I have had to endure in order to make a living, and secondarily because of my complete and utter lack of understanding of the kind of individual and institutional hatred that could culminate in a Holocaust. (Strassberg, 1998, p. 1).

Although the artist does not describe the *Holocaust Bone Structures* series as intentionally meant to have a healing effect, his discussion of sorrow is considered by others to contribute to the post-Holocaust healing process. Some viewers feel that his artwork practices *tikkum olam*, which means, "mend the world" in Hebrew (UNC Charlotte, 2001). *Tikkum olam* refers to the process of redemption and healing. In conversations Strassberg raises such poignant questions as: Can the tragedy of the Holocaust be mended? Can the healing process begin while viewing a thought-provoking artwork? (Personal communication, 2003). Strassberg does not directly answer these questions; instead he frames them for viewers, so they can find their own answers.



Expulsion, 1998, Roy Strassberg. Ceramic, 39.5"h x 24"w x 12"d.



Barracks House with Ruins # 8, 2003, Roy Strassberg. Ceramic, 29"h x 18"w x 24"d.

In looking at *Dancing with the Technicians* (p. 25), the viewer can describe the artwork's formal qualities such as interconnecting lines, condensed space, balance, and other elements of art and principles of design. Once the viewer enters the realm of interpretation, however, the impact of the piece hits hard. The dehumanizing and mechanistic title easily conveys the context of the piece and introduces the viewer to the artist's interpretation of the Holocaust throughout the series. Strassberg's own writing can clearly communicate to students the relationship of the artwork to the horrors of the Holocaust. Provide these materials for students to read as they research the events of the Holocaust. Students should then be provided the opportunity to synthesize their research on both Strassberg's artwork and the Holocaust through discussion in small groups.

Questions for Discussion

- *Dancing with the Technicians* relates to and is interpreted as a strong commentary on a historical event, the Holocaust. Would you consider this artwork to be propagandistic? How could an artwork that is meant to criticize a specific government sponsored cause be considered propaganda?
- Many artworks are created in response to historical events. How is the context and influence of such events important to the art making process?
- Some viewers think that Strassberg's artwork practices *tikkum olam*, "mend the world." Pose Strassberg's own questions on this topic: Can the tragedy of the Holocaust be mended? Can the healing process begin while viewing a thought-provoking artwork?

Next, have the students critique *Expulsion* (p. 27), with an emphasis on the interpretation of the artwork. In this piece, Strassberg worked in black and white. He relates this artistic choice to his recollections of the Holocaust, which Strassberg acquired through the black-and-white photography and film portrayals of the time period.

Questions for Discussion

- How does the lack of color in *Expulsion* relate to the theme of the Holocaust? How does Strassberg's limiting of color affect how you interpret the piece?
- Describe the use of space in this sculpture. How does the use of space contribute to the theme of the Holocaust? What relationship might exist between the title, *Expulsion*, and the depiction of space in the sculpture?

Barracks House with Ruins #8 (p. 28) alludes to the geographic sites and the physical ruins of the buildings where events of the Holocaust occurred. Strassberg talks about how this artwork is a response to the

strong emotions he felt during his visits to several Holocaust sites. He also describes the aesthetic qualities of the artwork as "ugly" (Personal communication, 2003), although Steven Feinstein describes them as beautiful. Strassberg states,

It seemed particularly inappropriate to make the work "attractive" in a traditional sense. As I have stated to my students on occasion, sometimes you have to give yourself permission to make "ugly" work when it is driven by events that are not particularly appealing. (Strassberg, 1998, p. 1)

Have students revisit their research about the Holocaust and identify several geographic sites where events of the Holocaust occurred. The students should carefully examine photographs from several of these sites. They should then discuss in small groups the emotional content and aesthetic qualities of *Barracks House with Ruins #8*.

Questions for Discussion

- The artist describes how strong emotions are communicated through the sculptures in the *Holocaust Bone Structures* series. Describe the emotions you feel when viewing *Barracks House with Ruins #8*. Explain how the artwork and your knowledge of the Holocaust stimulates these emotions.
- Describe shapes and images you see in *Barracks House with Ruins #8* and how these relate to the title of work. How is the artist using these images along with the title to create a mood or feeling?
- Discuss "beauty" and "ugliness" as aesthetic concepts. Do you agree with the artist that *Barracks House with Ruins #8* is ugly? Or, do you agree with Feinstein that it is beautiful? How does the ugliness of the artwork affect the portrayal of the theme of the Holocaust?

The impact of Strassberg's *Stare Mesto* (p. 31) results from the context of the theme as well as the artist's use of condensed space, interlocking shapes, and texture. Analyzing Strassberg's use of these elements while focusing on interpreting meaning of the piece can guide students to understand the relationship between the artistic process and meaningful communication of ideas. Have students discuss *Stare Mesto* using the following questions as a guide.

Questions for Discussion

- What aspects of the Holocaust might *Stare Mesto* portray? Describe the textural qualities of the sculpture. How does the texture support the portrayal of the Holocaust theme? Do you think the texture is more visual or tactile in this piece? Why and how did the artist create these different textures?
- How does the use of condensed space and interlocking shapes contribute to representing the theme of the Holocaust?

Artistic Process

After the students have discussed the *Holocaust Bone Structures* series, describe the techniques Strassberg used in making these ceramic sculptures. This will set the stage for the students' own creative activity. Strassberg's artistic process for some of these artworks involves creating twisted forms, which he places close together. He cuts a variety of shapes from solid pieces and slabs of clay. Once the pieces become firm or leather hard, he begins to assemble the shapes (score and slip). He works in a spontaneous and intuitive way to create layers of densely connected shapes. After the clay dries completely, the piece is bisque fired. White terra sigillata is applied to the bisque-fired clay, and then the piece is fired once more. Subsequent to this firing, Strassberg applies black stain, which he also carefully removes so that the stain remains in the lines, cracks, and crevices, while the white terra sigillata shows throughout the piece. The results remind Strassberg of the black-and-white photographs he uses as research and inspiration (Zakin, 1999).

Activities

The students will create ceramic sculptures that represent a significant historical event of their choice. Following the discussion of Strassberg's artwork, students should share their knowledge about memorable historical events while the teacher writes a list on the board of the various events the students have identified. The teacher will model how to fill out a KWL chart, using one of the events listed on the board. A KWL chart enables the students to write down what they already know (K), what more they want (W) to know, and what the students learned (L). Begin by drawing three columns on the board. At the top of the first column, the teacher will write the letter "K" and ask the students to brainstorm what they already know about the selected event. Under the "K" list all ideas the students mentioned. Then write "W" for the next column and follow the same procedure by recording what the students want to know about the event. It's also helpful to jot down how students might find answers to what they want to know (books, magazines, on-line research, etc.). Explain to the students that the "L" column is completed after the project is finished in order for them to report what they learned. Teachers can use the completed "L" column as an assessment strategy.

As preparation for their artmaking, have students complete their own KWL chart in their sketchbooks concerning the historical event they choose as a subject. They may select an event from the original list solicited from the class or choose something they know of, but that was not mentioned by the group. Using books, journals, magazines, newspapers, and on-line resources, students research their historical event. Next, the students collect images and texts about their chosen event and write a summary of what they found out, which they then share with the class in an oral presentation. The teacher may choose to create a timeline of all the historical events by placing in chronological order one image provided by each student depicting some aspect of their event. This will allow the class to see the "big picture."

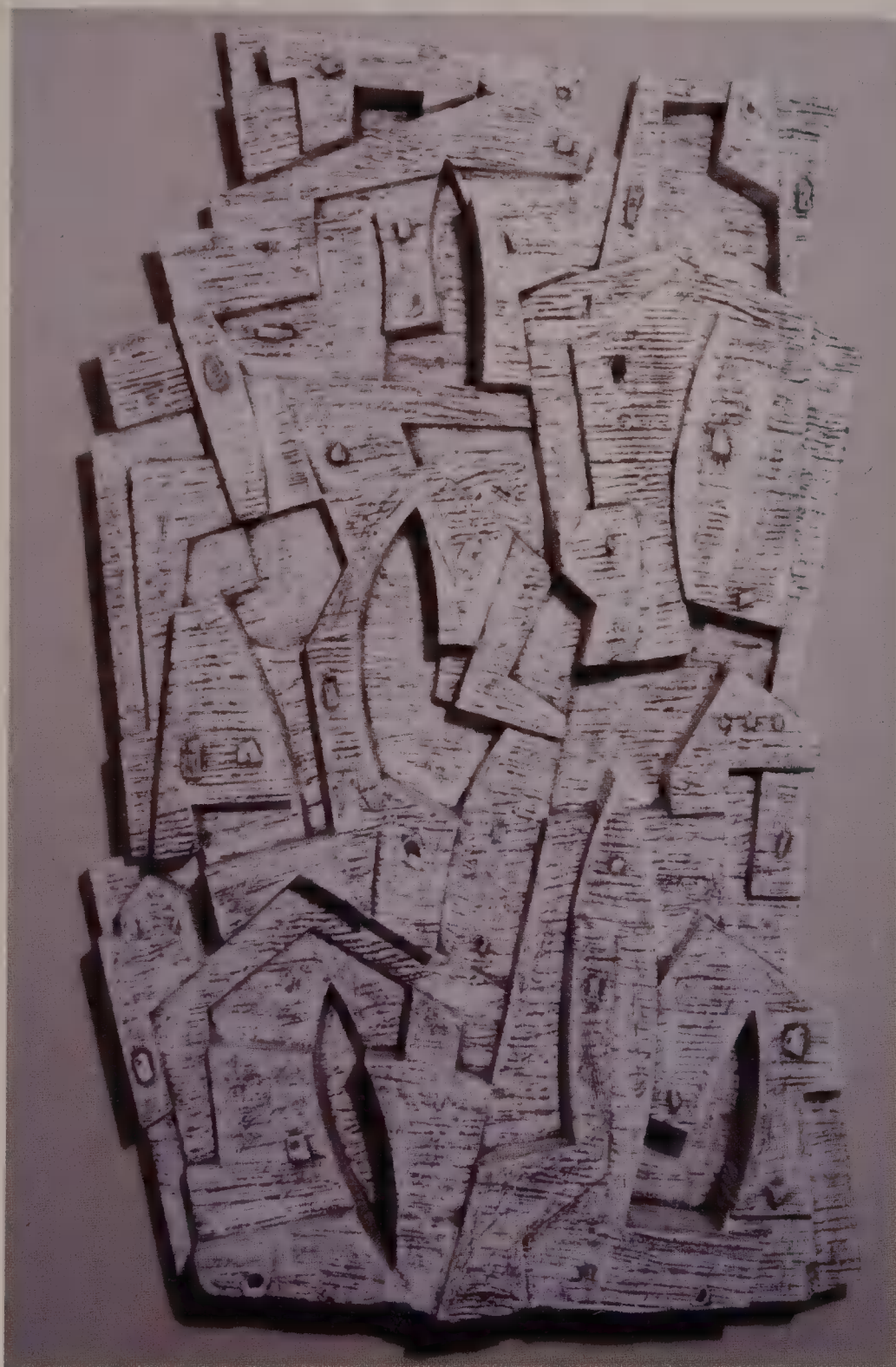
In their sketchbooks, students should reflect on how their art can be part of a healing process regarding the event.

Strassberg's artwork relates to his cultural heritage as well as an historical event. In order for students to better understand the relationship between cultural heritage and artwork, have the students write about their cultural heritage in their sketchbooks. Students may need to explore their cultural heritage before beginning to write. This can be done in a variety of ways such as researching genealogy, interviewing family members, or reflecting on contemporary society in general and how this relates to their family structure and values. Once students have identified and explored the issue of cultural heritage, have them make possible connections between their heritage and the historical event they selected by writing down ideas in their sketchbooks.

Also in their sketchbooks, students should make quick sketches for their ceramic sculptures. These sketches should enable them to figure out how to interpret the relationship between their chosen historical event and their cultural heritage. Have students then select a sketch that will be translated into clay. Each student starts by making clay forms (organic or geometric), which are pieced together to create an additive ceramic sculpture. Students will construct the sculptures by connecting clay forms through scoring (rough texture), using slip (watered down clay that acts like glue), and sealing the forms together (pressing firmly to ensure contact). They can work with abstract, symbolic, or realistic forms. Texture can be added to the surface using a variety of tools and found objects. When they're ready, bisque fire the pieces. Glaze or stain them before the final firing.

Be sure to display the students' sculptures when they are finished and have each person describe how they related the historical event to their cultural heritage. In their sketchbooks, students should reflect on how their art can be part of a healing process regarding the event. This echoes those viewers who interpreted Strassberg's work as practicing *tikkum olam*.

To finish the project, the students should complete the last section of the KWL chart in their sketchbooks by describing what they have learned. Also, have the students answer the following question in their sketchbooks: If an archaeologist 100 years in the future found this sculpture, what would he/she learn about the historical event? Collect these writings to use in assessment.



Stare Mesto, 2003, Roy Strassberg. Ceramic, 30"h x 24"w x 6"d.

Conclusion

Historical events have a lasting impact that continues far into the future. The Holocaust powerfully affected Roy Strassberg as is demonstrated through his *Holocaust Bone Structures* series. In turn, Strassberg's artwork has affected many viewers. Some of them have interpreted this series in particular to be part of the healing process that is needed to mend the horrors of the Holocaust. Through the *Holocaust Bone Structures* series, the viewer and the artist are forced to contemplate the issues that surround the events of the Holocaust. Some people may wonder if historical events still have relevance in contemporary society. Roy Strassberg says:

A recent conversation that I had with a gallery owner in another state can illustrate my feelings about this work. She wondered why at this point, fifty years after the fact, would I bother to make work about the Holocaust and I politely (I have been in Minnesota a long time) suggested to her that I had for a long while been interested in this as a source for my work. After further reflection, I wondered why I had not asked her if anti-Semitism was over and did issues of ethnicity no longer have pertinence in this imperfect world? (Strassberg, 1998, p. 1).

Strassberg's reflection in this quote answers the question of relevance. He also provokes us to continue to contemplate the powerful connections that can exist between art, historical events, and cultural heritage.

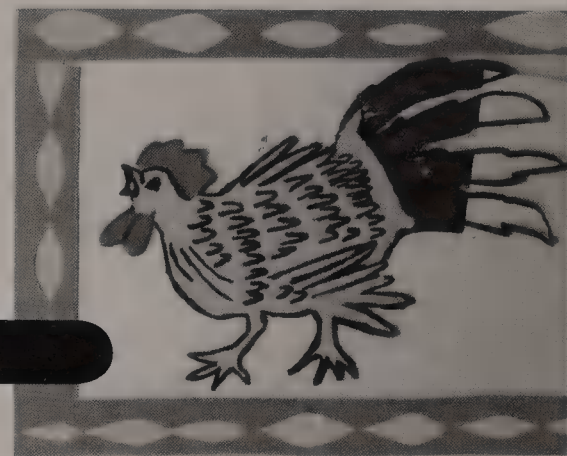
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Art Books for Early Childhood Classroom Communication

BY ELIZA PITRI



Young children are capable of making meaning through art communication and interaction. One technique for developing communication is the use and creation of art books.

The purpose of this article is to explore the relationships among art, language, and communication through the use of children's art books in early childhood teaching. By children's art books, I mean books for children that serve as contexts for reproductions of artworks, are stunning works of art themselves, engage the curiosity and thinking of not only children, but adults as well through a well-designed blend of story, text, visuals, and construction.

The characteristics of art books and activity ideas described in this article resulted from research conducted by students in a university-level introductory art education course.¹ I present these not as recipes for art teachers to follow, but as examples or guidelines for teachers when creating their own books or looking for books to use in their early childhood classrooms as impetus for communication, interaction, and negotiating meaning.

Art, Language, and Communication

Communication is the process of transmitting and receiving messages. While children grow, they learn about the world and gain new experiences. They have a tendency to use the knowledge they accumulate to communicate with people around them. Speech is a group of sounds, which function as a symbolic code for people's verbal communication. Like oral language, art also consists of elements that have meaning (symbols). According to Forman and Fyfe (1998), a language is more than a set of symbols. A language contains rules of combining these symbols to convey meaning. For example, a clay figure of a runner is a symbol, but it is not itself a language. When a group of children create different clay figures to explain to others how to play "Drop the Handkerchief," the figures become the elements in a language. Forman and Fyfe (1998) emphasized that it is the nature of the relation among the symbols that converts a medium into a message or a language, and it is the presence of an intended message that motivates children to negotiate shared meanings and to co-construct knowledge.

The artmaking process helps individuals develop their imagination and visualize images from words. The ability to create mental images of what you hear or read helps you to comprehend and understand messages sent by others.

The kinesthetic and psychological developmental level of young children makes communication through writing or an advanced form of linguistic structure difficult. Even if a person's primary vehicle for communication is speech, without imagination he/she could never derive meaning from the verbal messages sent by his/her environment (Collins, 1965). Two people can read the same description of a particular scene or listen to a specific story and have very different or unclear images in their minds. The artmaking process helps individuals develop their imagination and visualize images from words. The ability to create mental images of what you hear or read helps you to comprehend and understand messages sent by others.

One of the presuppositions of effective communication is that both the transmitter and the receiver should have knowledge of the "language" in which the message is stated. After the message reaches the receiver's attention and perception, he/she will have to decode it in order to be able to respond to it. If the message is expressed in a commonly shared symbolic code, then most likely decoding will take place automatically. According to Kanistra (1991), artistic expression is a definitive means of human communication, a visible language with some internationally interpretable characters. Purposeful use of this language in schools, as Kanistra (1991) further explained, leads to a quantitative and qualitative increase in the ability to receive messages. This ability is of critical importance in any form of communication.

For communication to be effective, it is expected that, apart from a common code, the "transmitter" and the "receiver" also have a smooth and unobstructed channel of interaction. Verbal communication among peers creates such a channel because it develops children's sociability and brings them closer to each other. Even if a child's ideas are too complex to be expressed verbally, any shared experiences may help him/her transmit them through an artistic channel of communication. Art activities grounded in interactions for negotiating understanding lead to problem finding and problem solving. Negotiated problem solving may take place among children who have developed communication skills that enable them to interact and exchange ideas in an open-minded manner.

Contemporary educational theory and practice concerning children's art as a means of communication is supported by the Reggio Emilia philosophy that values the child as sensitive and responsive to others. Children are communicators who have a natural desire to discover and communicate what they know, understand, wonder about, question, feel, and imagine. The use of different media or modes of expression is what the Reggio educators have called the Hundred Languages of children. Children's symbolic representations through the Hundred Languages lead to surprising levels of communication, symbolic skills, and creativity. Nimmo (1998) asked us to consider an event that he observed at the Scuola Diana for further understanding of the role of the symbolic languages. A young child was working at an easel observing a flower in a vase nearby and painting it. Another child, who was watching intently for some time, reached forward, took another brush and carefully added to the painting. The first child was clearly unhappy about the intervention but the painting was neither hurriedly destroyed nor did a teacher come to the rescue. Nimmo (1998) did not suggest that teachers should invite children to impose themselves on other's work. He made the point that in Reggio schools, individual ownership is lower in the priority of values than the goal for representation to be a means of communication, a symbolic language for exchange of ideas between and among children and adults. Representation is more than the expressive act of an individual; it is instead an invitation to interact. Children's

expression through many media, such as art or oral and written language, is not a separate part of the curriculum but is inseparable from the whole cognitive/symbolic expression in the learning process.

Artistic expression, like verbal expression, consists of symbols. When symbols are combined to convey meaning, expression becomes a language. It is therefore important at school to motivate children to use language—or means of expression—purposefully in order to develop, not only their ability to transmit and receive messages, but also to develop their comprehension and meaning-making skills.

The use of art books in the art classroom offers opportunities for developing such activities. Art books designed specifically for teaching communication and discourse in the classroom can lead to creative thinking as well as skill development. However, art teachers who try to create art books for young children should, first, identify the needs and interests of the specific children and then be creative themselves.

The Characteristics of Children's Art Books

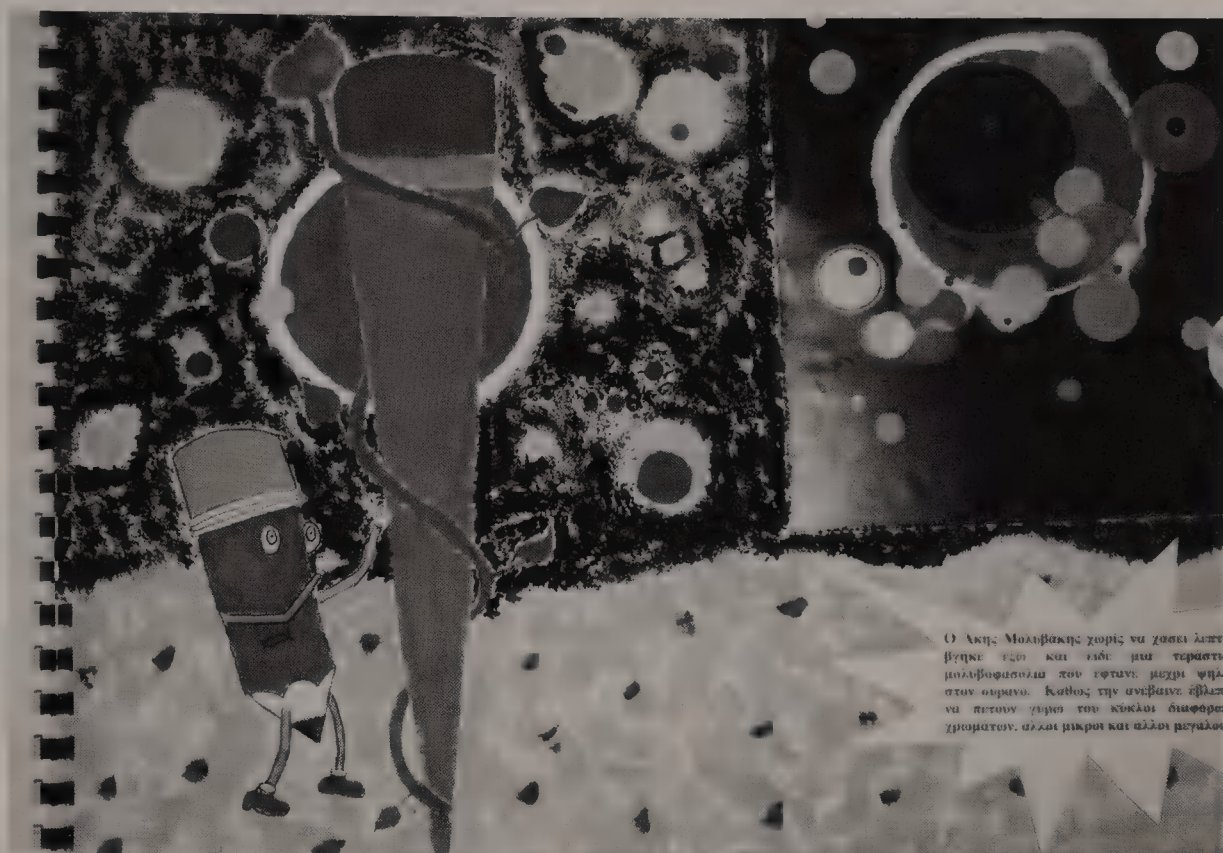
Designing an art book is similar to preparing a play: writing the plot, designing the sets, the costumes, the lighting, and casting the characters. Creating books for children related to art requires decision-making concerning what the book is going to be about, what the plot will be, which techniques will be used for the images, and what the visual characteristics of the images will be.

Themes. As Sawyer (2000) explained, the theme of a book is an abstract concept embedded in the story that teaches a lesson or persuades the reader to accept an idea or a value. It is the answer to the question: What is the main concept of the book? In adolescent literature, themes can be subtle, unfolding with the telling of the story, with in-depth layers of sub-themes. Themes in young children's literature should be direct and obvious. Possible themes for art books can be about artists, elements and principles of art, or topics from the general school curriculum that can be presented and studied through artworks.

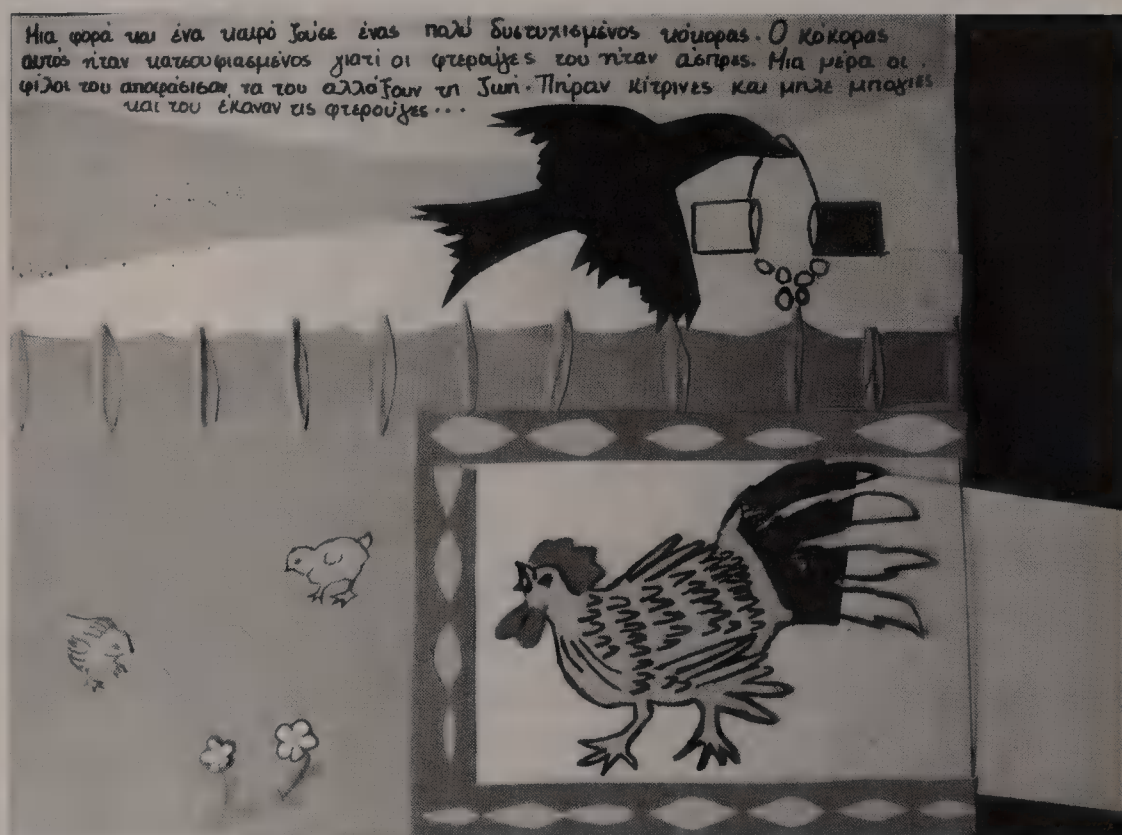
Information About Artists. The extensive information on art history found in adult books can be highly sophisticated and detailed. The art teacher should make careful and selective decisions about the art history material available to use in his/her art book on artists. It is important to include some information about the social and cultural context of the artists' work that influenced or inspired them, for example wars, inventions, political systems, religion, etc. Information about artists' lives should be limited to what is relevant and related to their work. A book about Frida Kahlo, for example, should definitely include information about the artist's place of birth, since her ethnic background and childhood experiences played an important and very obvious role in her work.

Children tend to focus on, and remember more easily, information that is unusual or different from any experience that they might have had. Artists' experiences should be emphasized only if it has direct outcome on his/her artwork. If a teacher, for example, chooses to emphasize that van Gogh would become very upset sometimes and once he cut part of his ear, the cutting of the ear would probably be the only thing that the students would remember. There would be no reason mentioning this to children if the painting that shows the ear injury is not going to be included in a book. Is it important for children to remember that an artist had problems that made him violent towards himself or is it more important to remember that artmaking helped him feel better? Information about artists will be remembered if it is presented though clear and direct analyses, mainly descriptions, of their work.

Children are communicators who have a natural desire to discover and communicate what they know, understand, wonder about, question, feel, and imagine.



Art books can present and discuss elements and principles of art and design.



Series of images—imaginary, from everyday situations, or both—created by the art teacher, could be based on stories.

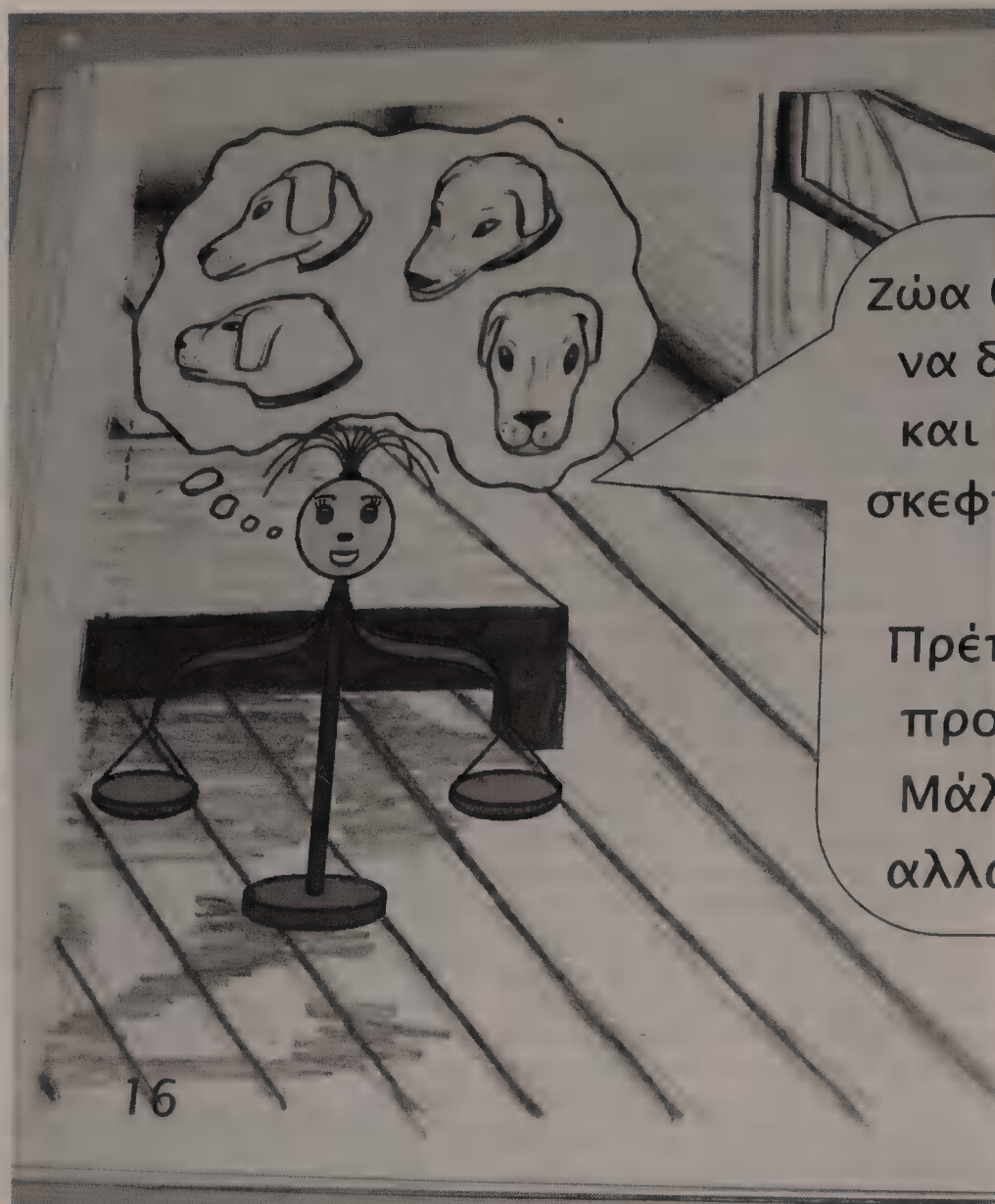
Telling a story derived from the narrative character of artworks is a method that focuses on the artist as storyteller and the social function of art. That is also the point of creating a book rather than studying one image.

Elements and Principles of Design.

Art books can explain elements and principles to children through the study of specific artworks or pictures created by the teacher. Books related to elements and principles can also be designed to help children recognize applications of art and aesthetics in different contexts or everyday situations. For example, texture can be studied through depictions of the four seasons, and color can be recognized in a rooster's feathers.

Topics. Children's art books could also deal with different general topics through a study of artworks. Themes are analyzed and discussed through their diverse depictions in art works from different periods by different artists. These books are more related to an interdisciplinary approach to art education. The chosen topics should derive from the general school curriculum and emphasize the interests of the specific children. Such topics could be the weather, animals, the sea, games, numbers, shadows, etc.

Presentation of Themes. In a book, themes should be presented and discussed through a creative and interesting story, which can be either directly or indirectly related to the story of artists' lives and work. That is, apart from telling the story of an artist's life, the book could also tell the story of a character from an artwork, or describe a museum visit, a day at the zoo, etc. Telling a story derived from the narrative character of artworks is a method that focuses on the artist as storyteller and the social function of art. That is also the point of creating a book rather than studying one image. A series of pictures tells a story in a more obvious way than one painting. One picture tells a story by illuminating or stressing one dramatic moment,



Plot and characters of art books that capture children's attention motivate them to get involved and to solve problems.

whereas a series of pictures composes the complete story. Passage of time is presented in the form of unfolding events.

Plot and Characters. The plot of art books should be engaging for the children. Sawyer (2000) described an engaging plot as a story that captures the reader's attention by presenting a conflict that the reader can relate to or care about. As the reader becomes emotionally involved in the story, tension and suspense for the resolution of the conflict are built. An example of an engaging plot is the story of Ms. Balance, who asks the children to help her make some choices in order to create a balanced artwork. Children's art books can allow children to solve problems without relying extensively on adults.

Creating an art book also requires making a decision about the point of view through which the story will be told. Art literature often presents the story through an omniscient voice. It would not seem very interesting for

the child if an unknown narrator were telling the artist's story. It would draw children's attention if the artist talked, telling his story in the first person. Children's literature should deal with topics from the child's perspective, no matter through whose voice the story is told. Quality art books contain points of view that are clearly distinguishable and consistent.

The main character in children's art books can be an artist. In simple and clear language the artist can be presented talking about himself and his work. To avoid stereotypical portrayals of artists, creating art books should be based on Sawyer's (2000) suggested method of describing the depth and breadth of the nature of the character. That is, a book about an artist should not focus on one aspect of the character, such as ability to sell his/her work, race, religion, or age, but on many attributes, both external and internal.

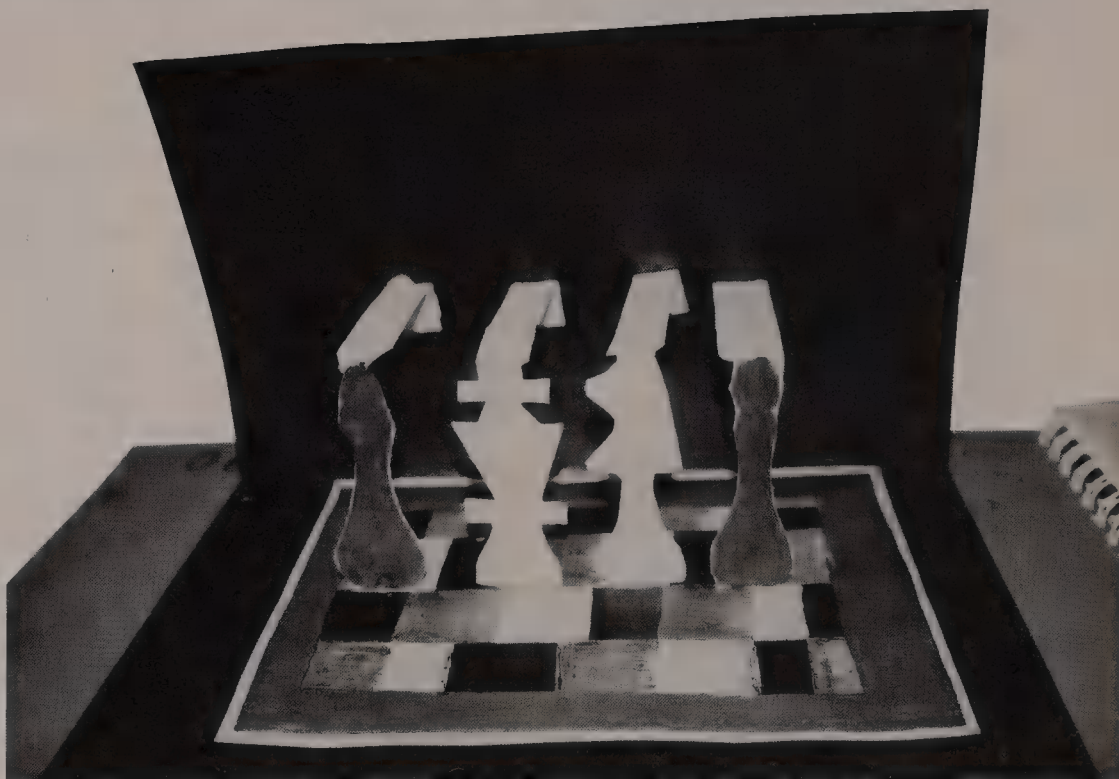
If a character known to the children, either created by the teacher or based upon a cartoon character, is telling the story, children's attention is drawn and kept focused, and the book becomes more entertaining. According to Sawyer (2000), readers are more likely to bond with characters that are consistent. Consistent characters are true to their nature and roles in thoughts, words, actions, language and expressions. A character may appear to behave unlike his/her natural inclinations at times. A cat, for example, may be presented uninterested in chasing a mouse in a museum. A carefully designed book would demonstrate that this is contrary to the character's true identity, and the seeming inconsistency may be a reflection of learning of the character. The cat constantly chasing the mouse stopped because of how surprised he felt when they entered the museum and viewed the impressive artwork.

Techniques. Young readers enjoy simple and predictable plots but the element of surprise should always be included in art books to entertain the children and keep their attention focused. Munde (1997) described surprise and incongruity as characteristics of children's humor and stresses that humor is children's strongest preference for reading material.

The illustrations and the design of children's art books should be created in such a way that they are equal or dominant to the text. Reproductions of artworks should be presented in an interesting context. For example, instead of having a painting on an empty page with a description beneath it, the painting can be presented as a carpet or chess board, which would be more entertaining and help children easily remember its visual characteristics. Art books should be as interactive as possible with flip-out and pop-up images, shifting view-points, questions posed in small windows or removable elements, and techniques that create a sense of play.



Humor through the element of surprise can be a characteristic of both the story and the images of an art book.



The style of children's art books may include elements of mystery and magic through intriguing and surprising images.



From reading about artists, elements and principles, or themes, further artmaking and understanding can be developed through storytelling and puppetry.

Through stories, children express their thinking about not only what they understood from the book but also what other applications they can make of the book's content.

Communication through Interdisciplinary Use of Art Books

Integrating art and language in the classroom through art books for young children leads to creative activities that further enhance children's imagination, communication, and interaction for meaning-making across the disciplines. The story of an art book can stimulate further storytelling by the children. Through stories, children express their thinking about not only what they understood from the book but also what other applications they can make of the book's content. Teachers can document a child's story and peer reactions for possible use in a new book for evaluating children's understandings or for providing tools and materials for another symbolic language. A book on turning primary to secondary colors based on the story of a crow spilling paint on a rooster's tail, for example, could motivate further storytelling about imaginary animals with unrealistic colors. Children's imaginations can be further stimulated by their storytelling and that could lead to self-motivated artmaking for puppetry. Children can use their creations to perform puppet shows with their own script. Children

are more emotionally attached to their own creations than something that someone else created. It would be easier for children to take the place of the puppet they created and express themselves through their own creations.

Children can get even more directly involved in an art book. They can role play as the artists, figures presented in artworks, or characters from the books, and reenact scenes thinking about, for example, how they would paint if they were Jackson Pollock or what could have happened if they were Ms. Balance holding different objects from their classroom. Dramatic play, like storytelling, offers possibilities for expressing in different ways the connections between newly acquired and existing understanding across the curriculum.

Conclusion

Children in their elementary or adolescent years might acquire cognitive and technical skills and abilities that allow them to work with teachers and create their own books related to art or other topics (Ernst, 1994). To reach that point, however, a positive attitude towards children's literature related to art should be developed from the early years. As Ross and Roe (1990) stated, children's early experiences with listening and speaking prepare them to understand, as they grow up, that reading and writing are ways of communicating with their environment. The ability to interact effectively in the art classroom teaches students that art can be a means of communication. As children speak to each other, during art activities, "they learn to create images that speak for themselves" (Thompson & Bales, 1991, p. 47). The use of books in the art classroom motivates the exchange of ideas and sharing of personal experiences, which help students negotiate meaning. Stephens' (1994) conclusions are worth remembering: "Literature and life and all art is about making meaning. Children need to understand that. Teachers need to understand that, and we need to help the children learn along with us" (p. 37). Carefully designed art books and related interdisciplinary activities introduce young children to the process of meaning making.

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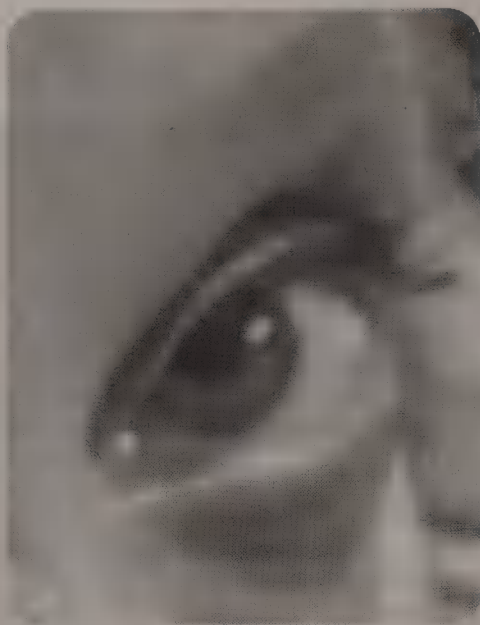
¹In the university introductory art education course, second- and third-year student-teachers were given the assignment to search through different sources, such as libraries, bookstores and the Internet, to find out what types of children's art books exist and what their characteristics are. After their initial research, the students studied and categorized the books they came across, which led to the development of criteria for assessing children's literature related to art. At a later stage, students made an effort to create children's art books themselves. More specifically, the students' assignment was to create a book related to the visual arts, which could be used as an aid for teaching any art-related topic from the K-3 curriculum. This was an open assignment in order to allow students to use their knowledge of art history, aesthetics, criticism and the curriculum to create educationally appropriate, original work. During their final individual presentations and group discussions, the books were categorized and evaluated based on their content and visual characteristics. After using their art books during their practical experiences in preschools, the student teachers finally discussed what other types of activities related to communication and interaction could derive from the use of art books, apart from artmaking.

Eyes Wide Shut:

The Use and Uselessness of the Discourse of Aesthetics in Art Education

BY KEVIN TAVIN

In this sense, in art education, teachers act as magicians with their students as the audience, viewing aesthetics through a series of illusions, with their eyes wide shut.



The discourse of aesthetics appears repeatedly throughout literature in art education and is employed frequently through K-12 classroom practice.

Discourse, used here, refers to the specific term *aesthetics*, and all the individual and institutional rules, codes, and conventions for thinking about, discussing, and experiencing aesthetics in art education—in things and in minds (Bourdieu, 1987). Art educators use the discourse in part to refer to art, artistry, artistic choice, beauty, connoisseurship, creativity, experience, feeling, form, heightened awareness, judgment, meaning, meditation, perception, quality, refinement, reflection, senses, style, taste, and vision. Despite, or perhaps because of its innumerable application and bewildering character, many art educators deploy the discourse to generalize the complexity and richness of all human experiences and cultural products into a single referent—*aesthetics*.

Many art educators deploy the discourse of aesthetics with an essence of singularity because in general they believe it allows them to draw attention to things related to reality that are often overlooked, and in particular it allows students to open their eyes to specific (mostly formal) features of art. This eye-opening process supposedly unlocks and enriches distinct sensibilities and helps cultivate receptiveness to art. For some, this process is “the magic we seek in art” (Csikszentmihalyi, 2000, p. 399), an experience of discovery, wonder, and joy; of unlocking the “magical moments of mind” (Eisner, 1987, p. 16).

Like most magic shows, however, the wonder, stimulation, and emotional involvement come not from the object being gazed at, but through obstructing the vision and misdirecting the gaze of the viewers through a series of illusions. This magic is possible only through the magician’s and the audience’s investment in the show. The field of art education, according to Bourdieu (1987):

by its very functioning, creates the aesthetic disposition[s] without which it could not function ... When the eye is the product of the field to which it relates—then the field, with all the products that it offers, appears to the eye as immediately endowed with meaning and worth. (pp. 202-203)

In art education, teachers often confer the discourse of aesthetics with magical effectiveness on students, as a locus for sensibility, perception, and imagination. This discourse is generally regarded as universally good for students, and of having supreme value in the field. The categories and practices that make up the discourse of aesthetics in art education, while appearing to the eye as natural and good, are themselves part of historical and political institutions that produce and reproduce their faith in the discourse of aesthetics, and in the institutions themselves. In addition, the belief that aesthetics rests somewhere between the realm of the senses and that of reason ultimately obscures the fact that aesthetics is a historical invention while obfuscating the political purposes and antagonisms of the discourse of aesthetics. In this sense, in art education, teachers act as magicians with their students as the audience, viewing aesthetics through a series of illusions, with their eyes wide shut.

The Use of Aesthetics in Art Education

According to Hamblen (1988), "For much of art education's history, aesthetics has been used as an all inclusive concept, capable of being all things to all art educators" (p. 81). While different uses of the term *aesthetics* are employed at different times and in different ways throughout the field, one can find threads of five interrelated themes woven through much of the discourse of aesthetics in art education.

First, the term *aesthetics* is used by some art educators to refer to a style, look, preference, or taste that one person or a group of people may draw upon to make decisions about particular objects and the larger world around them. Art educators speak of "African aesthetics" (Hollingsworth, 1994), "children's aesthetics" (Tarr, 2001), "everyday aesthetics" (Duncum, 1999), "green aesthetics" (Ulbricht, 1998), "hyper-aesthetics" (Taylor, 2004), "industrial aesthetics" (Check, 2005), "kitsch aesthetics" (Congdon & Blandy, 2005), "TV aesthetics" (Freedman, 2003), and "surfing aesthetics" (Congdon & King, 2002). A second, and related use of the term is to simply refer to the features of an artwork, usually the sensory, expressive, and technical characteristics, as "aesthetic qualities" (Parsons, 2002) and "aesthetic forms" (Eisner, 1998).

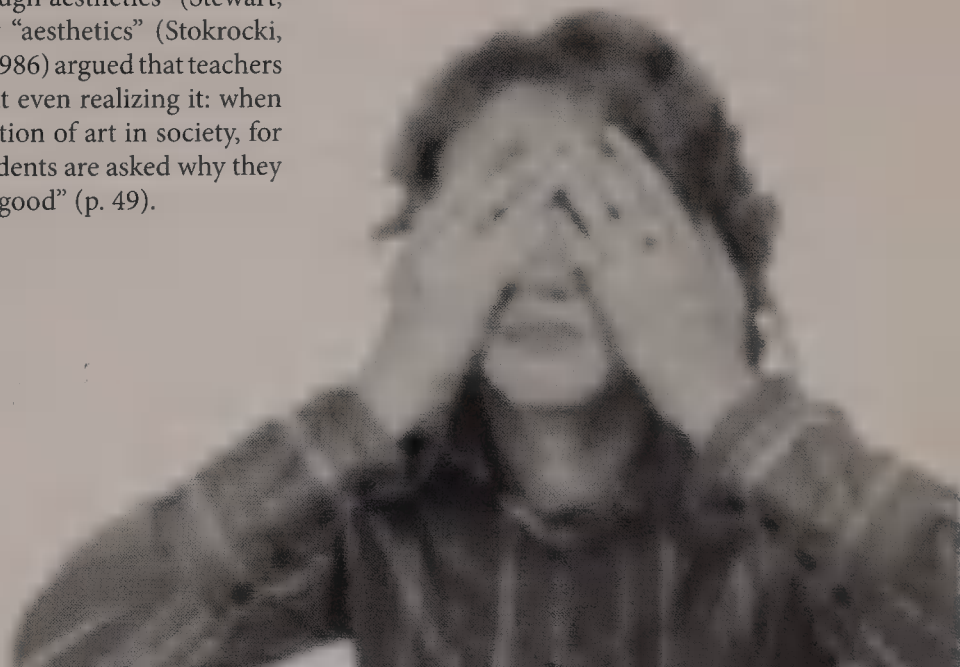
Any discussion of aesthetics, whether it is about objects or subjects, in minds and in things, presupposes an already established discourse that guarantees it is good and necessary for art educators.

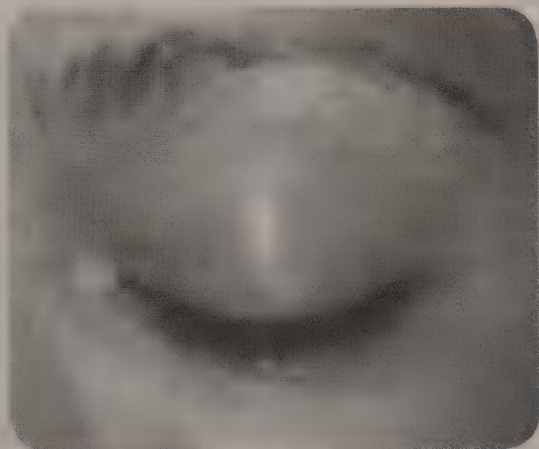
A third way of using the term *aesthetics* is to refer to a heightened awareness, radiance of mind, or a moving disposition that one may have when one encounters something outside of oneself, such as the beauty of a particular object. Art educators mention students having an "aesthetic consciousness" (Flannery, 1977), "aesthetic experience" (Lankford, 2002; Parsons, 2002; Smith, 1995), "aesthetic moment" (Heid, 2005), or students engaging in "aesthetic processes" (Aguirre, 2004) and "aesthetic modes of knowing" (Eisner, 1998). Kindler (2000) referred to this experience as "a teleology of enjoyment and delight" (p. 42), while Heid (2005) stated, "When we perceive or feel something through our senses we have an aesthetic experience" (p. 49). Extending this generality further, Parsons (2002) claimed, "Aesthetic experience is the grasp of aesthetic qualities of the object and the basic sense of 'aesthetic' is the same in both cases" (p. 26).

A fourth way that art educators employ the term *aesthetics* is to signify a philosophical inquiry about the character and function of "art." Some label this engagement with students "aesthetic study" (Greer, 1984), "concretizing aesthetic concepts" (Bates, 2000), "meaningful aesthetic activity" (Anderson & McRorie, 1997), "role-playing the aesthetician" (Russell, 1986), "thinking through aesthetics" (Stewart, 1997), or just simply "aesthetics" (Stokrocki, 1998a/b). Lankford (1986) argued that teachers do aesthetics "without even realizing it: when talk turns to the function of art in society, for example, or when students are asked why they think a work of art is good" (p. 49).

A fifth, more common use of the term refers to an activity or strategy that focuses on developing appreciative skills, usually in relationship with and resulting from an artwork. Art educators advocate "aesthetic awareness" (Danko-McGhee, 2006; Rostankowski, 2003), "aesthetic behavior" (Flannery, 1977), "aesthetic development" (Parsons, 1987), "aesthetic inquiry" (Alexander, 2003), "aesthetic judgment" (Kaelin, 1968), "aesthetic learning" (Lachapelle, Murray, & Neim, 2003), "aesthetic literacy" (Eisner, 1998), "aesthetic scanning" (Broudy, 1988), "aesthetic understanding" (Heid, 2005), "cultivating aesthetic percipience" (Smith, 1995), "mapping aesthetic experiences" (White, 1998), attending to aesthetic "frame[s] of reference" (Eisner, 2002), "an aesthetic frame of mind" (Kindler, 2006), and, "aesthetic education" (Smith, 2006). Adding to the slipstream of generalities, Kaelin (as cited in Johnson, 1998), claimed "that in order to make an aesthetic judgment, all we have to do is reflect on the conditions under which an aesthetic experience occurs" (p. 33).

Regardless of the specific usage, the discourse of aesthetics in art education inherently obscures the way that any talk of aesthetics is "determined by and determines the set of historical, cultural, social, economic and institutional practices" (Waugh, 1990, p. 1) related to aesthetics. The discourse of aesthetics in art education conceals its history and disavows its politics through its tacit claim of transcendental commonsense and supreme value. Any discussion of aesthetics, whether it is about objects or subjects, in minds and in things, presupposes an already established discourse that guarantees it is good and necessary for art educators. This is what Bourdieu (as cited in Bennett, 1990) called "the circular circulation of inter-legitimation in which judgments of value both consecrate and are consecrated by the inherently valuable properties of the objects which they approve" (p. 155).





In art education, the discourse of aesthetics has a dark shadow—that of its historical and political antagonisms—that is often hidden from view through the magic of benevolent self-evidence; an instantaneous uptake of its value for teachers and students, through eyes wide shut.

In art education, the discourse of aesthetics has a dark shadow—that of its historical and political antagonisms—that is often hidden from view through the magic of benevolent self-evidence; an instantaneous uptake of its value for teachers and students, through eyes wide shut.

How did the discourse of aesthetics develop as a self-legitimizing illusion? How does the magic of aesthetics in art education hide its own historical and political construction? And, despite its long history of critique and reinvention, in what ways does the discourse of aesthetics in art education continue to obstruct vision through eyes wide shut?

A Brief History of Aesthetics

It is an impossible task to cover the full history and complexity of the concept of aesthetics in such a short space. I will, however, employ what Shusterman (1997) called a “hasty genealogy” (p. 30) in order to provide a context for the use and uselessness of the discourse of aesthetics in art education. In our field, current talk of aesthetics:

...derives in many ways from the foundations shaped during the eighteenth century. For out of this seminal period in modern thought a coherent set of beliefs about art emerged, adapted and transmuted in the subsequent two centuries but was rarely challenged on theoretical grounds. So thoroughly have these ideas established themselves in [art education discourse] that they have acquired doctrinal status. (Berleant, 2004, p. 22)

Writing in the 18th century, the German philosopher Immanuel Kant is generally regarded as the father of modern aesthetics.¹ In *Critique of Judgment*, Kant (as cited in Berleant, 2004) wrote: “Taste in the beautiful is alone a disinterestedness and free satisfaction; for no interest, either of sense or reason, here forces our assent. ... The object of such satisfaction is called beautiful” (p. 23). Through

Kant’s perspective, beauty was understood as autonomous, free from external conditions: a self-governing, self-determining harmonious entity. This was expressed through the depths of an artwork, as well as within the individual, through an internal order. Thus, the discourse of aesthetics was limited primarily to the perception of beauty and harmony in art, which constitute an autonomous sphere, governed by some mysterious order, and perceived by autonomous individuals who hopefully internalize all of the beauty and self-ratifying harmony of the artwork (Eagleton, 1990).

This notion of aesthetics born in the 18th century, extended and reworked through generations of aestheticians and scholars, now provides a broad concept for a range of qualities and experiences that may go beyond Kant’s original ideas, but are still closely related to issues of apprehension, taste, goodness, and beauty (Shusterman, 1997). According to Hamblen (1988) art educators assume that aesthetics “is good and desirable and often has something to do with beauty. There is an uncertainty as to what it entails but that everyone would benefit from more of it is not disputed... To be against aesthetics is antithetical to art” (p. 83). Although this was written close to twenty years ago, this set of beliefs about aesthetics continues to hold a dominant position in the field, as exemplified by a recent article in *Art Education* that claimed aesthetics is an awareness and appreciation of beauty (Danko-McGhee, 2006). The author claimed, “For aesthetic development to occur, children need exposure to fine art and as they get older, they need opportunities to discuss art and beauty with thoughtful adults” (p. 21). For many, this seems like a common-sense approach to aesthetics—what Blocker (2005) advocated as “Kant for Kids.” In one way or another, in art education, aesthetics is understood as a realm made up of special objects that possess a special status and need to be regarded in a special way through special

aesthetic experiences. In most cases, privileged artworks occupy center stage as well as an elevated form of human experience; both often separated from real life struggles and actions. (See Eisner, 2006 for another recent example of this partitioning of the “aesthetic” from the practical.)

The Uselessness of Aesthetics

As a discourse associated primarily with objects, aesthetics affects art education in part through formalist aesthetics, the notion of pure form removed from sociopolitical content and context. This position reifies a gap between art and life, and promotes, however unintended, an ahistorical and apolitical perspective. Through the configuration of elements and principles, one can attend to the intrinsic value of the work. According to this theory, a work of art is autonomous, allowing critics such as Fry (1996) to argue, “actual life requires moral responsibility, yet in art we have no such moral responsibility—it presents a life freed from the binding necessities of our actual existence” (p. 79).

In art education formalist aesthetics translates to pedagogical formalism. In most cases, “the ultimate focus of aesthetic attention and critical meaning is, or ought to be, organization and presentation of the visual elements of works of art: line, shape, color, texture, mass, volume, and pattern” (Feldman, 1992, p. 122). Formalism’s legacy continues to be translated into the classroom as a method of analysis, a process of seeing, and ways of knowing. Freedman (2001) argued that “focus on these models in education is to prepare students to approach art as a series of objects about form and feeling isolated from meaning ... the assumption [is] that any object can be effectively analyzed using such models” (p. 37). Formalist pedagogy can, and usually does, set up a false dichotomy between objects worthy of study and those deemed unworthy by the teacher, and indeed the larger field, while excusing students (and teachers) of any direct social or moral agency.

As a discourse associated primarily with experience, but still closely linked to objects, aesthetics affects art education through the teaching of a particular type of perception and inquiry. In this sense, it is about developing feelings and imagination, or learning to appreciate the sense of somehow being immersed in an artwork. According to Bennett (1990), these notions offer “justification for the view that aesthetic [experience] is, ought to be, or one day will be universal just as this, in turn, supports the contention that there is a distinctive aesthetic mode of the subject’s appropriation of reality” (p. 151).

The discourse of “aesthetic experience” in art education serves specific social and political interests while simultaneously masking those interests. An example comes from Kindler (2006), who stated, “The ability to experience the world aesthetically is a very precious gift which significantly adds to the quality of life” (p. 11). On the surface,³ this seems to be a harmless statement of common-sense. The gift that Kindler refers to, however, while appearing to be natural is a product of history, socially marked by a position of privilege—that is, of being free (or at least the illusion of freedom)—to be humanized through aesthetics, as opposed to someone whose humanity is not yet realized. What is at stake here is nothing less than humanity itself. To be fully human, to have quality of life, one must “experience the world aesthetically.” This is a political position connected to the development of the eighteenth century bourgeois subject and a particular social order. “Like the work of art as defined by the discourse of aesthetics, the bourgeois subject is autonomous and self-determining, acknowledges no merely extrinsic law but instead, in some mysterious fashion, gives law to itself” (Eagleton, 1990, p. 23). Employing this underlying ideology of aesthetics in the pages of art

education journals, without acknowledging or focusing on the history and politics inherent in aesthetics, unwittingly reproduces the discourse of aesthetics in art education as universal, transhistorical, and self-evident.

For decades art education scholars registered significant criticisms against modernist forms of aesthetics and attempted to expose the politics and history of the discourse (Jagodzinski, 1981; Jewell, 1991; Marantz, 1971). Others attempted to enlarge the scope, de-stigmatize, or develop new models of aesthetics—some versions now connected to social and ethical practices (i.e., Anderson & McRorie, 1997; Efland, 2004). There was so much criticism that some art educators such as Kindler (2000) and Nadaner (1998) lamented the loss of aesthetics to an emphasis on critical theory and hermeneutics. According to Shusterman (1997), these art educators believe that “the once potent embodiment of art’s sense and value, aesthetic experience is now ‘hermeneutized’”² (Shusterman, 1997, p. 38). Despite the critique and redevelopment of aesthetics, sometimes *ad nauseam*, I believe art educators have NOT been successful in dislodging the more specious forms of aesthetic discourse, such as those mentioned earlier, in art education. The mark modernist aesthetics left on art education is indelible.

Deploying the referent *aesthetic* in art education “can result only in a politics of preserving what has already been preserved and consecrated in the judgments of the past, or of emulating, extending and adapting earlier models to fit new circumstances” (Bennett, 1990, p. 163). No matter how much or how loudly art educators talk of “an aesthetics for new and emerging cultural experiences” (Duncum, 2001), the discourse is loaded with presuppositions and expectations. Even the

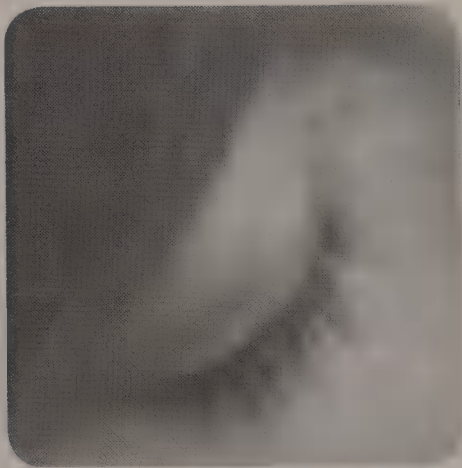
recourse to multiplicity—that is, that there are many, alternative uses of the term *aesthetics* in play, some of which can be appropriated for art education without the negative baggage—is flawed because it disavows the embedded modernist antagonism of aesthetics that adheres to any and every notion of aesthetics in our field (Žižek, 2006). The discourse of aesthetics as a good, useful, and necessary component of art education is a self-legitimizing magic show, and the idea that we can simply cleanse the term of its unwanted muck and use it whatever way we want is a tautological illusion.

Striking through Aesthetics

I believe the challenge to art education is to help students and teachers view, interpret, and respond to the world through a language ideally unfettered by the discourse of aesthetics, with all of its loaded categories, ideological baggage, and troubling taxonomies.⁴ I am suggesting art educators deploy a postmodern language of representation, one that is already in use by scholars in visual culture, cultural studies, sociology, critical theory, media studies, and so on. It begins with the basic premise that responding to images is primarily a process of socialization and signification, and always connected to the material conditions of the world. It is not some natural, amorphous, and ineffable gift from within, removed from politics and reserved for the few. It does deal with issues of attraction, attractiveness, classification, desire, seduction, sensory qualities, subjectivity, value, and a host of artistic practices. Unlike the discourse of aesthetics however, it is a language that never guarantees its goodness, is always understood as political, and in the last resort, incomplete.



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Examples of a language of representation for classroom art teachers can be found in the work of Gude (2004), with her "Postmodern Principles" (i.e., appropriation, recontextualization, hybridity, gazing, and representing) and "Principles of Possibility" (i.e., encountering difference, deconstructing culture, and reconstructing social space). Tavin and Toczydlowska (2006) provided an example of high school students interpreting contemporary forms of visual culture through a language of representation. Walker, Daiello, Hathaway, and Rhoades (2006) offered examples for classroom practice of how to talk about desire, pleasure, and a host of other affective responses to art through psychoanalytic discourse. And, Jagodzinski (1991) suggested art educators' change their classroom lingo from a discourse of aesthetics to postmodern language, including replacing creation with "production," reception with "consumption," and artwork with "textual sign."

All of this, however, should NOT be misunderstood as a plea to purge the word *aesthetics* from the annals of art education or a suggestion to ignore the history, politics, and disciplinary manifestations of aesthetics. In addition, this is NOT an indictment against the discourse of aesthetics outside the field of art education or a call to disregard concepts considered by many to be connected to aesthetics (such as value, desire, artistic practice, etc.) in the field. What I am suggesting, however, is that as a field we start using a postmodern language of representation whenever possible to discuss these and other issues. When we find this impossible and when we refer to aesthetics either as an historical artifact, disciplinary formation, or political discourse, we should strike it through (i.e., *aesthetics*), marking it as always already under a form of erasure, ensuring that it never speaks for itself, and, in turn, hopefully opening the eyes of our students which were once wide shut.

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ENDNOTES

¹There are many important scholars of, and treatises on aesthetics that are passed over in this essay due to the limited space. In addition, the Western idea of the aesthetic can be traced back well beyond the 18th century, to classical antiquity.


²"Hermeneutered" is used here to refer to the subordination of aesthetics to critical theories of interpretation—a castration or sterilization of the felt experiences of art.

³Pun intended.

⁴While all language is necessarily fettered, the discourse of aesthetics in art education has a particular history, politics which is highly problematic and seems to remain hidden through the vague but potent authority of common sense.

AUTHOR'S NOTE

The first part of the title of this article purposely invokes the film of the same name, in part because through the popular press the film was praised for its aesthetic form and largely ignored for its patriarchal gendered representations. This article also pays homage to the groundbreaking work of Brent and Marjory Wilson (1981), *The Use and Uselessness of Developmental Stages*.

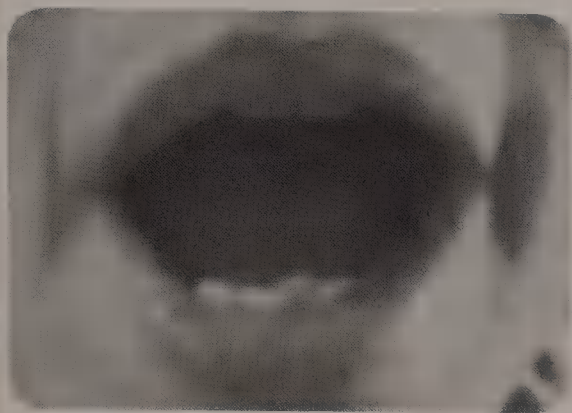


Kevin Tavin has boldly gone where few would dare—to challenge the usefulness of one of the most cherished ideas in art education, that of aesthetics. I believe

that three of his arguments are completely sound: What is often offered as an entirely unproblematic idea is deeply implicated in historical repression, art education's contemporary use of aesthetic discourse is utterly confused, and the discourse is often reduced to mere formalism. The confusion we experience is partly the inheritance of its original formulations by Kant, Schiller and many others. A deeply conflicted concept, aesthetics was originally proposed as much as a radically progressive social force as a deeply conservative, even reactionary one (Eagleton, 1990). It was used as much to oppose industrialization, materialism and middle class complacency as it was intended to quell dissent and oppose democratic impulses. Some of Tavin's five current uses of *aesthetics* in art education echo, however faintly, the general social nature of the early aesthetic agendas.

Many art educators see aesthetics as a moral or ethical issue as much as a description of perceptual and felt experience; they equate, or closely associate, aesthetics with goodness. I completely agree with Tavin that in conversing about aesthetics, we should do so self-consciously.

Reasons for the of an Aesthetic Discourse



I see aesthetics in morally neutral terms, as amoral, as neither inherently commendable nor damnable. What makes the aesthetic a moral issue are the purposes to which it is put, the ideas, values, and beliefs it is employed to offer.

In this article, my purpose is not so much to argue for the socially progressive nature of modernist aesthetics, though this agenda remains largely unfulfilled, but to argue for a different kind of discourse about aesthetics. I see aesthetics in morally neutral terms, as amoral, as neither inherently commendable nor damnable. What makes the aesthetic a moral issue are the purposes to which it is put, the ideas, values, and beliefs it is employed to offer. Tavin argues that aesthetic discourse should primarily give way to the language of representation, seeing this alternative as preferable to the baggage that *aesthetics* carries. By contrast, I argue that the language of representation, though an important corrective to a solely sensory and elevated view of cultural sites, is not in itself adequate. I offer nine reasons I believe aesthetic discourse is important, even critical. The proposal is based on a significant revision of the term *aesthetics*. Tavin argues that attempts at revision have so far failed to stem the confusion in art education, and again he is right, but my attempt at revision at least has the virtue of not being idiosyncratic; rather, it is based on what I take to be today the ordinary language use of *aesthetics*. This use is also the first of the five senses Tavin lists as employed within contemporary art education.

My first argument, then,—upon which most others are based—is that the word *aesthetics* is widely employed outside our field, and there it appears to suffer little if anything from the historical baggage of modernism. As Raymond Williams (1976) wrote over 30 years ago, beyond the specialized areas of art and literature—and we should add art education—nowadays the term is used to refer to “questions of visual appearance and effect” (p. 28), the discernable visual characteristics of particular cultural sites and their effects upon us. Many examples are offered below of this entirely materialistic, cultural site-specific use of *aesthetics*.

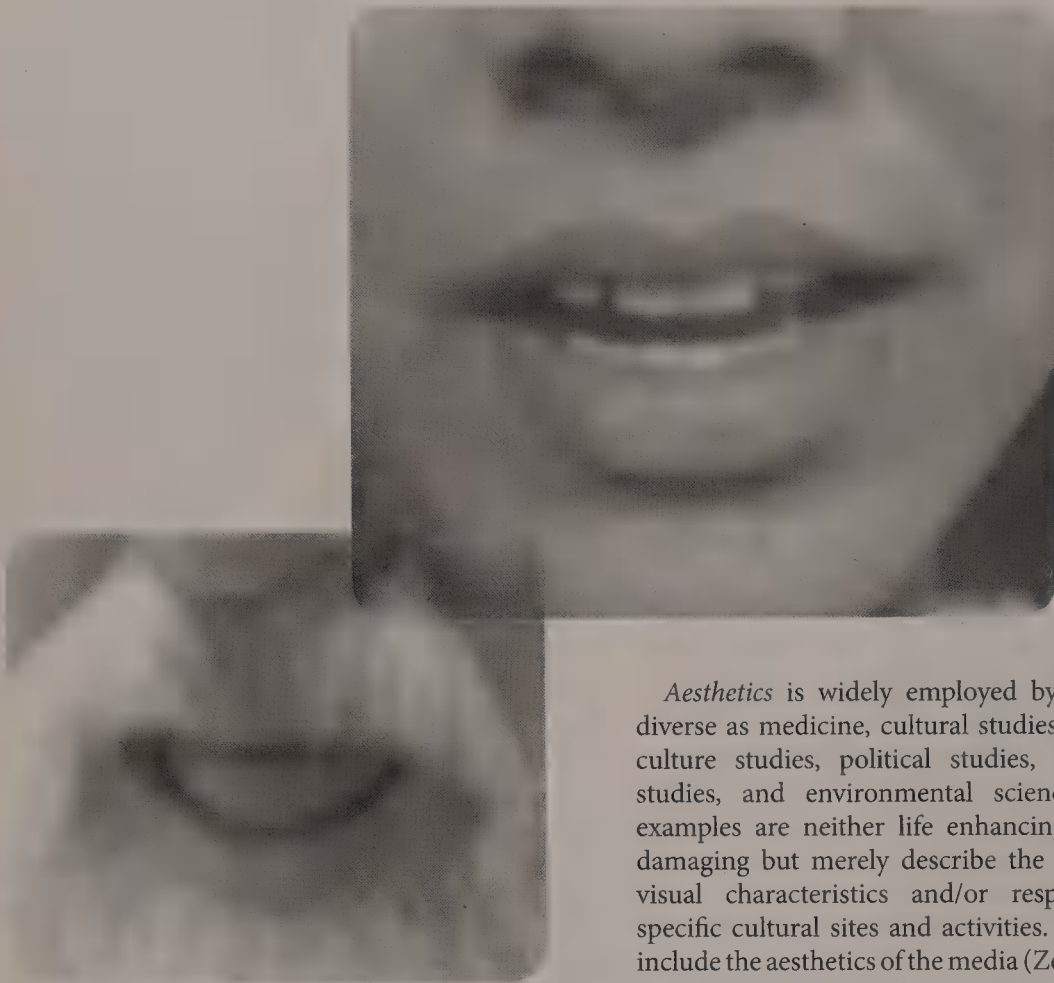
Williams (1977) makes clear that visual characteristics and effects are not confined to the solely life-enhancing as Modernists proposed, but apply to all visual characteristics and effects. Beyond its specialized uses, *aesthetics* is used here in the original Greek sense of *aesthesis*, which meant sense data in general. As many have noted (e.g. Kupfer, 1983; Leddy, 2005; Welsch, 1997), this use has the great benefit of allowing us to consider the wide range of sensory experiences actually offered by particular cultural sites and not to be constricted to either the entirely pleasurable or the morally commendable. For example, Williams (1977) writes that “the dulling, the

lulling, the chiming, and overbearing” are also aesthetic experiences (p. 156), and Postrel (2003) lists the “ugly, disturbing, even horrifying” as aesthetic (p. 6). Thus aesthetics is neither good nor bad, though the purposes it is used to serve can be either; whether sensory experience is commendable or damnable is a matter of intention and context.

I spent only 2 hours searching Amazon Books to find over 60 uses of *aesthetics* that appeared to confirm to this site-specific, materialist definition. To Tavin’s examples—the first of his list of five uses—let me add the following: the aesthetics of parking (Smith, 1988), the aesthetics of *Buffy the Vampire Killer* (Pateman, 2006), and the aesthetics of casino culture (Brown, 2005). Many references are made to the aesthetics of consumerism (e.g. Postrel 2003) and the aesthetics of the everyday (e.g. Leddy, 2005), but also—and these are only examples—to the aesthetics of information (Munster, 2006), self-taught art (Weld, 2001), organization (Linstead & Hopfl, 2000), politics (Corner & Pels, 2003), power (Duncan, 1993), and household domestic items (Hebey, 2003).

Continuing Use in Art Education

BY PAUL DUNCUM



Without the very deliberate aesthetic manipulation that now characterizes even low cost, low status goods, the capitalist cycle of production, distribution and consumption would quickly come unstuck.

Aesthetics is widely employed by fields as diverse as medicine, cultural studies, material culture studies, political studies, consumer studies, and environmental science. Many examples are neither life enhancing nor life damaging but merely describe the particular visual characteristics and/or responses to specific cultural sites and activities. Examples include the aesthetics of the media (Zettl, 1990), comics (Carrier, 2000), animation (Furniss, 1998), and stage lighting (Palmer, 1985). Aesthetics is often used to refer to purely good visual appearances and effects; plastic surgeons (e.g. Kuechel, 2004), dentists (e.g. Schmidseider, 2000) and hair stylists (e.g. Byrd & Tharps, 2001) use *aesthetics* often. Many other uses have negative association, such as an aesthetics of poverty and homelessness (Gagnier, 2000), of anorexia (Heywood, 1996), of loss (Moorjani, 1992), of masochism (Studlar, 1988), and of evil (Hughes, 1968). Others, such as the aesthetics of trash (Cartwell, Kaye, Whelehen, & Hunter, 1997), the aesthetics of decadence (Constable, Denisoff & Potolsky, 1999), and the aesthetics of kitsch (Henry, 1979) appear deliberately pluralistic. None of these uses appear to draw upon the modernist assumptions of universalism, disinterestedness or transcendental qualities. They are entirely site-specific, context bound, and material.

My second argument is that among the numerous uses of *aesthetics* mentioned above many involve the most important aspects of contemporary life, especially the economy, politics, and consumerism. Since late capitalism is founded on the need to stimulate consumer demand (Brown, 2003), and where the price and quality of goods and services are approximately equal, it is aesthetic styling, packaging, and marketing that make the

difference between commercial success and failure (Postrel, 2003). Without the very deliberate aesthetic manipulation that now characterizes even low cost, low status goods, the capitalist cycle of production, distribution and consumption would quickly come unstuck. It is the “aestheticization” of production and consumption” and, generally, “aestheticized imagery” that now sustains the economy (Brown, 2003, p. 212). Even Target stores offer product lines that are aestheticized to compete against other similar priced products (Postrel, 2003). This means that everyday life has become aestheticized in ways that are quite unprecedented, involving areas of life not even previously considered aesthetic (Welsch, 1997). Politics, too, now relies more than ever upon aesthetic manipulation, resulting in a style-conscious rather than substance driven politics (Corner & Pels, 2003).

Third, since aesthetics is now more important than at any time in history, considering aesthetics in this site-specific, ordinary language sense means that art education can contribute to the issues involved. Conversely, to delete aesthetic considerations is to marginalize art education from current mainstream cultural-cum-social developments, to cut it off from contemporary social life and current frameworks of understanding.

Fourth, while some cultural studies scholars avoid using the word *aesthetics* in order to avoid its unfortunate baggage (e.g. Bennett, 1990), for many others aesthetics is crucial. Similar to Tavin, some see aesthetics as “nothing more than mystifying babble that distracts us from the coercive rule of hierarchies of taste” (Felski, 2005, p. 28). In turn, critics of cultural studies have equated cultural studies with “expressions of political resent-

ment clothed in jargon" and nothing more than ideology critique (Felski, 2005, p. 30). However, many scholars reject this characterization as false to cultural studies as a whole. For example, contributors to Bérubé's 2005 anthology *The Aesthetics in Cultural Studies* argue that a comprehensive grasp of cultural studies shows that from the outset aesthetics was at the very heart of its enterprise. Starting in the early 1960s, its agenda was twofold: to expose the elitist socio-political agenda of modernist aesthetics and to extend aesthetics beyond elitist culture to popular culture. Far from being anti-aesthetic, its agenda was always, and remains, to view aesthetics as pluralist and democratic. The examples of studies above partially testify to its success.

Fifth, aesthetics is a necessary corrective to the language of representation. The language of representation was developed partly in response to what had become of philosophical aesthetics by the 1970s—and arguably much earlier—a highly esoteric and moribund discipline, concerned with a very narrow range of cultural sites and issues, but often the preverbal baby was thrown out with the bathwater (Regan, 1991). In employing the language of representation, typically one examines how dominant groups and their interests are located to maintain their position and how marginal groups are sidelined. Class, gender, and ethnicity are the usual suspects. The effect is to consider the ideological content of images—an essential part of any reading—but without due regard to why people are drawn to the sensory surfaces of images in the first place. In considering pleasure, the approach is often limited to the attractiveness of the ideologies themselves and fails to consider the seductive lure of specifically sensory qualities. Williams (1977) responds below with regard to literature, but his points apply equally to other cultural sites:

If we are asked to believe that all literature is ideology, in the crude sense that its dominant intention (and our only response) is the communication or imposition of 'social' or 'political' meanings and values, we can only, in the end, turn away. If we are asked to believe that all literature is 'aesthetic,' in the crude sense that its dominant intention (and then our only response) is the beauty of language or form, we may stay a little longer but will still in the end turn away. (p. 155)

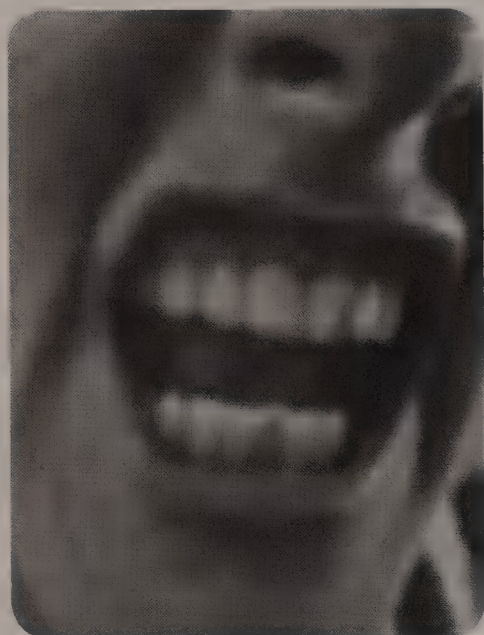
Sixth, aesthetics and ideology go hand in hand because apart from habituation it is through aesthetics that ideology works. It is through sensory experience that people were drawn to cultural experiences that tend to mask ideologies as inevitable, as natural. Ideologies are ground in day after day and absorbed through osmosis, but they are also presented in highly seductive forms that make the rejection of an ideology much more difficult for being offered in pleasurable forms (e. g. Walker & Chaplin, 1997). While rejecting the idea of the intrinsic value of aesthetics under Modernism (e.g. Eisner, 1972), cultural studies scholars have been interested in aesthetics primarily because of its profound instrumental value in helping to deliver ideology (Sterne, 2005). Just as in the past, sexism was legitimated through beautiful, erotic paintings; likewise, so MTV (Music Television) video clips, though wonderfully seductive, reproduce sexist attitudes. Video games draw players in with eye-popping graphics, yet many reproduce sexism, racism, and xenophobia.

Seventh, among those who tend to avoid the term *aesthetics*, it is noteworthy that they invariably—indeed inevitably—have recourse to key aesthetic concepts. This applies to pleasure (e.g., Shumway, 2005), desire (e.g., Jagodzinski, 2004), and both of the primary aesthetic categories of the 18th century, the sublime and the beautiful. While stripped of its transcendentalism and universalism, and rooted instead in commercial culture, the sublime, and the related idea of ecstasy (Baudrillard, 1987), has proven critical to comprehending overwhelming, disorientating experiences like theme parks, shopping malls,

the Internet, and 500 channel television reception. Mirzoeff (1999) even writes that "the sublime is at the very heart of all visual events" (p. 16), and he acknowledges 1984 Lyotard's revision of the sublime "as a key term for post-modern criticism" (p. 16). Equally of note is that the beautiful has recently returned with a vengeance to help describe many contemporary developments, including the current fascination with both male and female bodily display (Brand, 2000). In short, much contemporary cultural observation draws heavily upon aesthetic concepts. In a highly aesthetized world, how could it be otherwise?

Eighth, acknowledging the history of philosophical aesthetics has the great advantage of being able to draw upon its lessons. Over the past 250 years some of the best minds have contributed to it. Brand (2000) notes that among some recent scholars and artists the traditional meanings of the beautiful and the sublime have become mixed up so that the truly horrific is now often referred to as beautiful. She argues that ignorance of traditional aesthetic categories has led to intellectual muddle, which invokes the cliché that those who ignore history not only repeat it but lack the clarity they might otherwise have to repeat it well. Because scholars who deliberately avoid discussing aesthetics invariably draw upon long established aesthetic categories and concerns, it is best to do so knowingly.

In employing the language of representation, typically one examines how dominant groups and their interests are located to maintain their position and how marginal groups are sidelined. Class, gender, and ethnicity are the usual suspects.



Beyond the meal we have made of *aesthetics* in art education, it is commonly used in a straightforward way as a simple descriptor of visual appearance and effect; and among other things, visual appearances and their effects, surely, is our business.

Ninth, some within the field of philosophical aesthetics are now actively engaging with contemporary realities and thus offer a rich source to draw upon. It is no longer altogether the narrowly focused, inwardly looking discipline it was 30 and more years ago. For example, Shusterman (2000) opened it up to consider all kinds of life-enhancing, pleasurable bodily activities, and Welsch (1997) focused upon "globalized aestheticization" through the media (p. 83). He was especially concerned with the aesthetics of television, sports, and violence. In other words, some philosophers working within the field of aesthetics are embracing the very kind of ordinary language definition of aesthetics that many outside the field have been using for a long time. We would not want to cut ourselves adrift from their insights.

Conclusion

It is ironic that there should be a call to abandon aesthetic discourse at the very time sensory surfaces have taken center stage as a social phenomenon. Beyond the meal we have made of *aesthetics* in art education, it is commonly used in a straightforward way as a simple descriptor of visual appearance and effect; and among other things, visual appearances and their effects, surely, is our business. We need, for example, to be able to address the way that a style-conscious politics takes precedence over political policy, how advertising and product design set out to induce an ideology of continual consumption, and how, as some have argued (e.g. Langman, 2003), the aestheticization of many aspects of everyday life now both undermines a politics of resistance and subverts a politics of possibility.

I recommend that we engage in a discourse about aesthetics as others do to describe major contemporary cultural-cum-social realities, and, thereby, to help situate ourselves as relevant to discussions about these realities. Let us not marginalize ourselves at a time when the opportunity exists for art education to contribute to how increasingly the economy is now run, politics operate, and everyday life is experienced.

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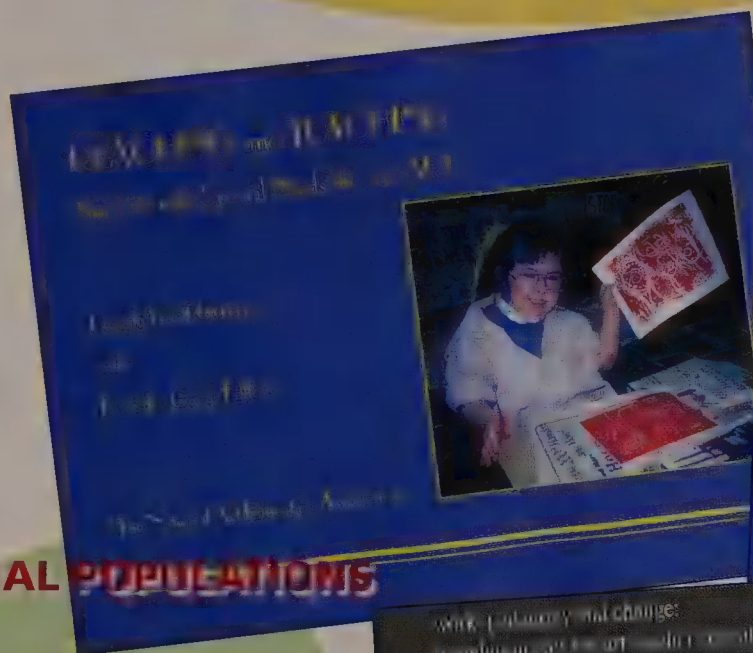
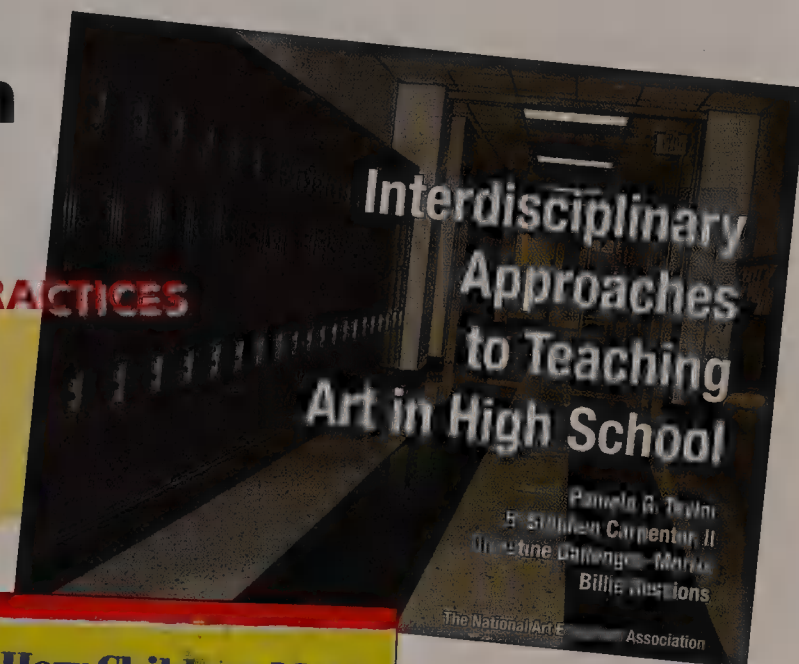
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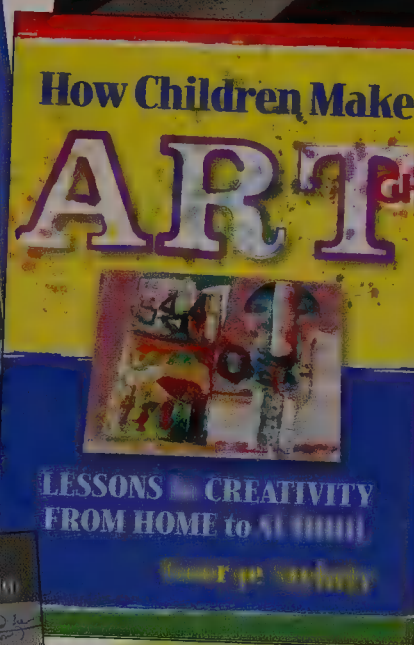


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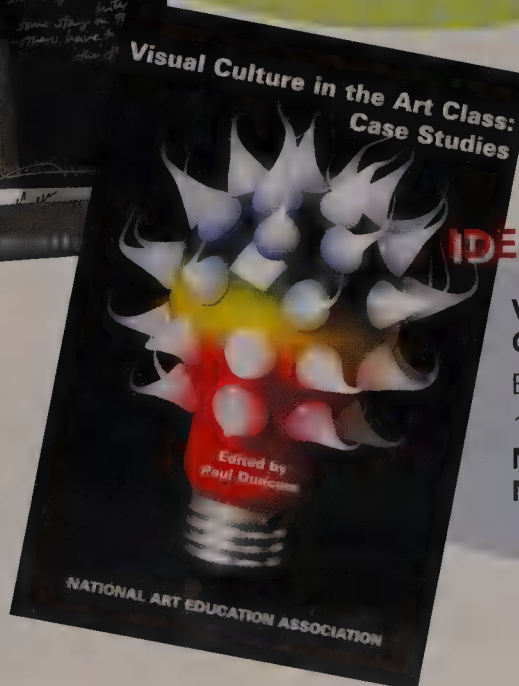
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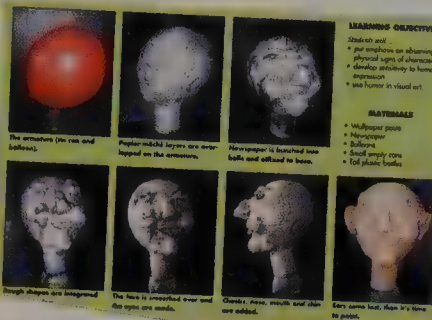
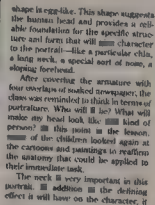
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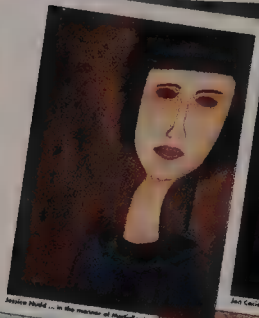
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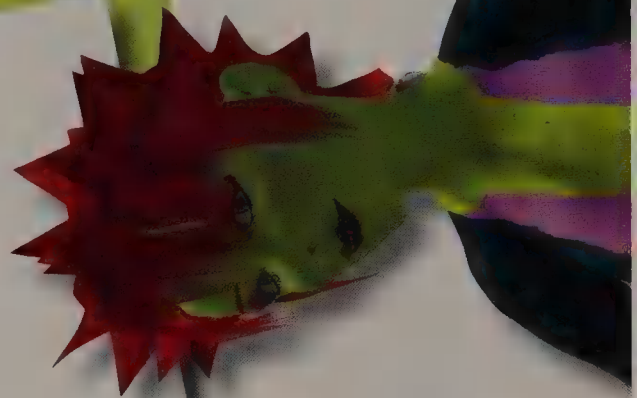
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May 2007
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Most all of us
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time or another,
wished for a
second chance
to alter our
choices. What
would we do
differently?

second glance

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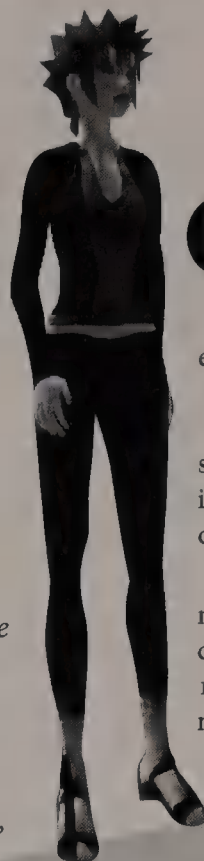
Implications for Art Education in the Third Millennium: Art Technology Integration

New Voice

By Sherry Mayo

Cover: Photograph of Jim, from "Celebrity, Illusion, and Middle School Culture," p. 41; quote and Brooke Hyacinth avatar from Editorial, p. 4-5.

Second Chances



My name is Brooke Hyacinth. I have a human-like body, green flawless skin, lavender-faceted eyes, and magenta spiked hair. I am an awkward walker and often run into things. Last night I fell over a wall and broke my leg, but fortunately a stranger assisted me in teleporting to a region where I had the power to heal myself. I like to make things. In fact, I spend most of my time with light pulsing from my fingers (on either hand because I am ambidextrous) as shapes and forms appear, change in size and shape, morph, assume textures and patterns, and move, sway, twist, or explode at my will, my command, and my choice. Although availability, region, and materials often dictate my choices, I can always have a second chance to start over with a clean slate. Often, I enlist the help of other beings to collaborate and just muse about the possibilities. I went to Harvard (Berkman) and spent the night on a roof. I read a spread in Wired Magazine. I bumped into a lion while chatting with an MIT professor. This morning I exchanged pleasantries with a student from Denmark University. I had a funky free drink in a restaurant (The Lily Pad). I pondered buying a pair of new boots. I created a cup cape and wore it all day. But, my favorite creation (so far) was a spiral-swaying hat that was three times my size and stayed perfectly perched on the top of my head no matter where I went. I danced all night, earned a few Linden dollars and never tired. Oh yes, and did I tell you that I can fly?

I exist as Brooke Hyacinth in the fully user-created virtual world of secondlife.com where the method of building or making is the method of living (Rosedale & Ondrejka, 2006). As Brooke in SL (Second Life), I interact with people, places, and things in similar ways as I do in my RL (Real Life or physical world). However, there are some obvious differences between my virtual existence and my physical existence. For

example, it rarely rains in Second Life and when it does, I don't get wet. I can stay under water for as long as I want. I feel no physical pain and my hair is never mussed. I meet strangers all the time, but they rarely hold grudges if, for instance, I happen to bump into them, not answer their questions, or look differently than they do.

I purposefully created my SL appearance as Brooke to be much taller, thinner, and younger than I am in RL. I also dressed myself through a purely aesthetic lens, with no regard to comfort, style, or reality. I chose green skin so as not to be associated with any particular RL race or ethnicity.

Last night I fell over a wall and broke my leg, but fortunately a stranger assisted me in teleporting to a region where I had the power to heal myself.

Probably the most empowering aspect of my virtual existence is my ability to redo, remake, and indeed re-represent myself at any moment. In other words, my virtual SL life is filled with second chances. Second chances at what I do and say, how I see other people, what I look like, where I go, and how long I stay. Second Life is filled with second chances. On Live2Give SL island, residents with disabilities maneuver their world without restrictions of their RL bodies. On the island of dreams, stroke survivors create a supportive community to challenge and improve their memories. At this writing, 61 universities teach classes in SL, and 400 educators and researchers actively trade information on a key mailing list. There are 4.9 million square meters of not-for-profit held virtual land with 75+ islands. (Linden Research, Inc., 2006; Wong, 2006)

The education implications of this and other virtual worlds are indeed staggering and perhaps a little frightening. Many people to whom I have talked about this look at me in shock, explaining that they don't have time to live and do all of the things they need to do in their first life, much less create an entirely new life with all its new demands on their time. Others are concerned that such an existence would take even more time away from their RL and would simply add to their concern of being on the computer too much as it is. I will admit that I spend a great deal of time on and in the computer. Although I take a rather simplistic approach to my SL (so far), I think about it often. In fact, I find myself longing to not only look like Brooke Hyacinth in my RL, but to approach my life and my work with the same second chance outlook and attitude.

I believe that no matter what degree of confidence we, as human beings (who happen to be art teachers) hold, **most all of us have, at one time or another, wished for a second chance to alter our choices. What would we do differently if given a second chance?** Would we work more with others recognizing that, as authors Robert L. Russell and Karen Hutzler suggest, we each have gifts, skills and capacities that are often more valuable when employed collaboratively? Would we remember the sacred and beautiful importance of land and space in the way that author Mark A. Graham believes, to construct richer meaning and connections in art education? Would we, as authors Karen Keifer-Boyd, Patricia M. Amburgy, and Wanda B. Knight advise, be more critically reflective about the ways our choices represent our biases as well as cultural values? Would we take more time to listen, to formulate our thoughts, to look and carefully see before we made choices, decisions, and/or judgments? Would we be more attuned to feeling and emotion as Cindy Zerm Ingram outlines in her "Instructional Resource"? Author Sheng Kuan Chung suggests that identity formation is the result of aesthetic media agents. Similarly, author Judith Briggs provokes questioning the ways media-influenced illusions of celebrity shape our students' perception of identity. **If given a second chance, would we be more open to including youth cultural forms to assist our students in critically reflecting upon their choices and values as well as our own?** Would we be open to exploring the idea of second chances in virtual worlds? If so, how? Author Sherry Mayo challenges us to look at this new digital landscape as a catalyst for crossing boundaries among our roles, purposes, and artmaking media in art education.

Like my RL, my SL existence as Brooke Hyacinth is filled with learning. From walking to flying and teleporting to building things, as Brooke Hyacinth, I often feel overwhelmed by the sheer freedom of this seemingly limitless and beautiful virtual world. I am continually astonished at the breathtaking graphics created by my co-inhabitants of our shared Second Life virtual world. From hot ginger sunsets to sparkling clear and transparent waters, it seems that the creators of each virtual region, environment, island, and/or land-mass that I visit have recreated the most idealized versions of RL. In SL, I especially enjoy working with and alongside others in sandboxes that are designed especially for creating. We comment, ask questions, suggest strategies, and often just watch as objects appear and change in the virtual air. Some of the second chance lessons I learn daily from my virtual

existence include: (1) People **will** help you when you ask; (2) When possibilities seem limitless, focus is important; (3) People are often more than they first appear; (4) People are often less than they first appear; (5) Sometimes just making stuff is okay; (6) Learning involves actively looking; (7) Appearances are intriguing; (8) I am who I am no matter what color, shape, or size and yet, I have the power to change what I do and where I go; (9) Although some visual signs are more meaningful than others, they all purport a degree of significance no matter where I am; (10) It is important to understand the language of others; and, (11) Even in a virtual world I care how others see me.

Indeed, in our RL we may not be able to change our actions, appearance, location, etc. as simply as clicking a computer mouse. But, we **can** approach each RL day, if not each minute, with a second chance attitude—one that encourages us to be critically self-reflective, cautious yet open-minded, responsible for acknowledging and correcting our blunders, and careful and active listeners. There are many more implications and/or contemplative topics regarding both one's existence in a virtual world and the self-reflexive nature of a second chance mentality. I write this editorial as yet another challenge and invitation to you, the reader, to join me in approaching this and every issue of the journal as a second chance vehicle of personal, professional, and critical empowerment.

Pamela G. Taylor
Editor

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Pamela G. Taylor is Chair and Associate Professor, Department of Art Education, School of the Arts, Virginia Commonwealth University, Richmond, VA. E-mail: pgtaylor@vcu.edu

Promoting *Social and Emotional Learning* through Service-Learning Art Projects

BY ROBERT L. RUSSELL AND KAREN HUTZEL

Imagine students learning to make art while simultaneously learning to behave in class.



A team of youth artists in a service-learning program work together to finalize a mural in their neighborhood.

Effective teaching requires positive conduct among learners, but what if in teaching youths the skills to make art we could also be teaching them the skills to make wise behavioral decisions?

Research in classroom management is clear that student conduct is positively affected by sound instruction, which includes meeting students' basic needs for stimulating and successful learning in an emotionally secure setting (Jones & Jones, 2004, pp. 282-283). Good art teaching, then, includes creating conditions for effective learner behavior. There is, however, another approach that understands student discipline as a subject matter for instruction, in contrast to a matter of meeting-basic-needs (Charney, 2002; Gartrell, 1995; Jones & Jones, 2004). In other words, responsible pupil behavior should be specifically and directly taught to students, like any other subject in the curriculum, not just conditionally managed. Although these two approaches are different, they are not mutually exclusive, and in the writers' view should be employed together.

The general lines of reason for this subject-to-be-taught strategy seem to be two. One is that a positive shift in the teacher's attitude toward students and their behavior will occur if disruptive actions are perceived as an "academic" problem (Jones & Jones, 2004, p. 303). Stated differently, if the misdeed is understood as the result of a deficit in skill, not simply a fault in conduct, it will more likely be thought of positively as a "mistake," in need of more practice, than thought of negatively as a "misbehavior," in need of more regulation (Gartrell, 1995, pp. 27-34). Additionally, in the subject-to-be-taught view, the teacher is more likely to see the disruptive child or adolescent as a "learner" in need of individualized tutoring, rather than an uncooperative kid in need of character adjustment. A teacher's positive disposition toward student discipline typically will have positive results in the general classroom, including improved academic success.

The other argument for treating student discipline as a topic-to-teach is that the different ways we go about meeting our basic needs and gratifying our desires are, in fact, learned. What is learned can be taught, whether or not the "instructor" is aware of it and whether or not what is taught or learned is right or best. The goal, then, is to teach explicitly those understandings, skills, and dispositions that positively affect student discipline as a regular part of the curriculum.

Now, as it turns out, for over a decade a growing body of research and related school practice has been demonstrating the importance of “social and emotional learning” (SEL) in preparing our children both for academic success and, more broadly, life effectiveness (CASEL, 2003; Elias et al., 1997; Weissberg, 2000; Zins, Weissberg, Wang, & Walberg, 2004). SEL can be defined as “... the process through which children and adults develop the skills, attitudes, and values necessary to acquire social and emotional competence” (Elias et al., 1997, p. 2). This competence, considered later in the article, increases optimally when integrated throughout the curriculum (Zins et al., 2004). Figure 1 presents the core SEL competencies verbatim from the Collaborative for Academic and Social Learning (CASEL, 2004; Zins et al., 2004, p. 7).

Despite the substantial work on SEL, our search of art education literature failed to find investigations based on SEL research and practice or specific mention of SEL. This article intends to take an initial step in exploring how SEL can advance art education and art education can advance SEL.

In the application of SEL to art education, are we asking art educators to teach yet another subject? One response to this question is that art educators already teach social-emotional skills. After all, we know that much of art throughout history engaged social issues in one way or another. Moreover, the creation of and response to art involves emotional dimensions in some respect. Nevertheless, in the authors’ experience, SEL objectives are generally addressed indirectly or implicitly in art education practice, not directly or explicitly, as recommended by SEL research and literature (Zins et al., 2004, pp. 8-12).

Another response to the question of an extra subject is that we are asking art educators to teach new content, but in ways integral to the means and ends of students’ art learning, not parallel or supplemental to it. In general, this can be accomplished for SEL by raising and reflecting on social-emotional issues within the artistic process itself. The methodology presented here is but one example of this general strategy applied to service-learning, the procedures of which are described next.

Self-Awareness
Identifying emotions: Identifying and labeling one’s feelings
Recognizing strengths: Identifying and cultivating one’s strengths and positive qualities
Social-Awareness
Perspective-taking: Identifying and understanding the thoughts and feelings of others
Appreciating diversity: Understanding that individual and group differences complement each other and make the world more interesting
Self-Management
Managing emotions: Monitoring and regulating feelings so they aid rather than impede the handling of situations
Goal setting: Establishing and working toward the achievement of short- and long-term pro-social goals
Responsible Decision Making
Analyzing situations: Accurately perceiving situations in which a decision is to be made and assessing factors that might influence one’s response
Assuming personal responsibility: Recognizing and understanding one’s obligation to engage in ethical, safe, and legal behaviors
Respecting others: Believing that others deserve to be treated with kindness and compassion and feeling motivated to contribute to the common good
Problem solving: Generating, implementing, and evaluating positive and informed solutions to problems
Relationship Skills
Communication: Using verbal and nonverbal skills to express oneself and promote positive and effective exchanges with others
Building relationships: Establishing and maintaining healthy and rewarding connections with individuals and groups
Negotiation: Achieving mutually satisfactory resolutions to conflict by addressing the needs of all concerned
Refusal: Effectively conveying and following through with one’s decision not to engage in unwanted, unsafe, unethical, or unlawful conduct

Figure 1. SEL Core Competencies as stated by CASEL (2004).

The goal, then, is to teach explicitly those understandings, skills, and dispositions that positively affect student discipline as a regular part of the curriculum.

Service-Learning

Service-learning is no longer new to school programs, elementary through higher education (Roberts, 2002). Following Bringle's and Hatcher's (1996) conception of "service-learning" in higher education, three characteristics are central to service-learning as presented here: (1) being part of the regular curriculum, (2) involving reciprocal expertise among partners, and (3) extending students' learning to include the experiences of others in the community. Discussion of each characteristic follows.

Taylor ... proposed utilizing service-learning in art education to create a reciprocal learning experience and to recognize the postmodern use of art for social change and political awareness. Thus, the utilization of service-learning in art education highlights socially relevant purposes of postmodern art while expanding the classroom beyond the borders and walls of the school.

A part of the art curriculum. Service-learning is a planned unit within the school's art curriculum. As such, it is evaluated and graded as any other school learning. The unit, in other words, is not just an "add-on" or an "on-your-own" requirement to pass the art class. Moreover, in this application the art teacher presents content that is interdisciplinary, coordinating concepts and skills from art-design and community-planning. The teacher also supports and participates in the planning and implementation of the students' service activity, unlike basic volunteering activities. This is critical, not only for student safety but to insure the educational integrity, which includes a joint effort with community members.

A circle of "experts." The unit is, of course, designed to help students learn to serve others. But this service is not one way. An explorative process is involved that is collaborative and reciprocal. Thus the community is not used for the artist's (students') ends, but neither is the artist expected to simply do the community's bidding. A reciprocity or partnership is set up, with mutual benefits and responsibilities. Each partner is understood to have his or her own set of competencies not exactly replicated in the other partner. For example, where the student or student-team has art knowledge and skills, community members have unique knowledge and wherewithal from having lived in a set of circumstances for an extended period of time.

Learning includes the experience of others. Because of this different know-how, the community members and the students are each "serving" and "being served" by the other and each is benefiting and learning from the other. The interdisciplinary study, noted above, prepares the students to help their community cohorts express their own reality-vision. The goal is to extend beyond the expression of one's own experience to that of others and to grow from it. Ideally, the experience for all collaborators is transformative.

Service-learning in art education. Within the field of art education, service-learning is framed as a community art practice to create social reconstruction and learn from community practices (Hutzel, 2005a). Taylor (2002) proposed a postmodern service-learning pedagogy "as a transformative and socially reconstructive practice" within art education (p. 124). Taylor (2004) also proposed utilizing service-learning in art education to create a

reciprocal learning experience and to recognize the postmodern use of art for social change and political awareness. Thus, the utilization of service-learning in art education highlights socially relevant purposes of postmodern art while expanding the classroom beyond the borders and walls of the school.

Because of the social character of service-learning and the emotional challenges inevitably faced by its participants, service-learning is a natural means to nurture SEL. To the extent that SEL improves during the service-learning experience, so too will that experience and its outcomes likely improve. To help realize this combined potential, a particular approach to service-learning was selected, comprised of a collaborate-and-create method employing an asset-based strategy. The collaborate-and-create method will be described first.

Collaborate-and-Crete Method

I feel like I played a big role in facilitating [the art] process, but not to the degree where it was just solely my work. I think that's the most essential part when you're working with a community is to allow room for other ideas. (Arynn McCandless, Cincinnati teaching artist, from interview with author, summer 2004)

Hutzel (2005b) described service-learning in art education as a method to make use of an individual's gifts, skills, and capacities in contributing toward participatory artmaking. This method includes teaching students the materials and techniques of the art form selected for the project and helping them to deal with related practical issues, such as time and budget constraints. However, more than practical skills are required in teaching a characteristic approach to art. Russell (2004) proposed different "orientations" to public art that students learn about (see Figure 2), one of which, collaborate-and-create, is most clearly in accord with the nature of service-learning as proposed in this article.

The primary purpose of the collaborate-and-create method is to serve the particular needs and interests of the public or audience, rather than to simply express the unique vision of the artist. Of course, the work serves the artist's interest too, as the artist chooses aesthetic or personal expression through collaboration. Nevertheless, the approach seeks change in society beyond aesthetic response to the artwork itself (contrast

Hero on a Horse pre-modernist	Form and Freedom modernist	Collaborate and Create postmodernist
<p>Focuses on or favors works that are:</p> <ul style="list-style-type: none"> • the individual conceptions of the artists • emphasize heroic themes and idealized visions for social or political purposes • expressed in realistic or naturalistic styles 	<p>Focuses on or favors works that are:</p> <ul style="list-style-type: none"> • the individual conceptions of the artists • emphasize formal qualities over or to the exclusion of “extraneous” concerns such as social or political issues • expressed in abstract or non-objective styles 	<p>Focuses on or favors works that are:</p> <ul style="list-style-type: none"> • at least some collaborative conceptualizing between the artist and the public • for the explicit purpose of addressing political or social issues • expressed in any one or a combination of styles (unlike either modernist or pre-modernist)

Figure 2. Orientations to Public Art proposed by Russell (2004).

modernist form-and-freedom). It is true that the pre-modern hero-on-a-horse orientation can and has sought to influence social and political reality. (See Figure 2.) Typically the aim is conservative, rather than the transformative hope of the collaborate-and-create orientation. Though postmodern works sometimes include heroic themes, their heroism is often found among marginalized folks marshalling available resources to meet current needs while working toward a new day—not an idealized past.

A final note before proceeding: Although the above orientations are discussed by Russell (2004) in relation to *public art*—typically large in scale, outdoors, and for whole communities—we believe the orientations can pertain to art production in general. More particularly in the case of the collaborate-and-create method, small indoor artworks created in partnership with as few as one community member (e.g., a quilt or book-artwork) can be service-learning art activities.

Asset-Based Strategy

The primary problem is lack of self-respect. No one is worthless—everybody has some talent—everything we need is right there in the gutter. (Flora Williams, Cincinnati intercity resident, from interview with author, spring 2000)

To help facilitate the transformative purpose of the collaborate-and-create method, an asset-based strategy was selected to guide the art projects. The term *asset-based* comes from the discipline of community planning, specifi-

cally planning for the revitalization of impoverished neighborhoods (Russell & Arefi, 2003). In community planning, a distinction is made between “need-based” and “asset-based” approaches. The need-based approach identifies the particular requirements of a community followed by efforts to meet those requirements. By way of contrast, the asset-based approach identifies the resources of a community followed by efforts to build upon those resources (Kretzmann & McKnight, 1993).

One technique of the asset-based strategy, applicable here, is an inventory of a community’s resources, sometimes called “asset-mapping” (Russell & Arefi, 2003, p. 63). Asset-mapping gained some popularity as a grassroots response to neighborhood blight, especially among local youth. For example, in Crenshaw, California, a group of young people ranging from 16 to 23 years old set about finding “what’s right” rather than “what’s wrong” with their neighborhood. They catalogued the products, services, and skills offered by local businesses; explored residents’ shopping habits; and surveyed what else the locals would like to see in the community. The youth then put this information on a website for residents’ access (Liu, 1999).

An example of asset-mapping employed by teenagers for creating public art in Cincinnati, Ohio is the community-based art program “Art in the Market” (Russell & Russell, 2001; Bastos & Hutzel, 2004). Serving a partnership between the University of Cincinnati Art Education Program and the community organization Impact Over-the-Rhine, Art in the Market employs adolescents to create art based



Participants in the Art in the Market program collaborate on the placement of a community sculpture.

on the assets of their impoverished urban neighborhood Over-the-Rhine. Together with university art and art education students, the youths highlight positive components of the neighborhood from which to draw inspiration for artmaking. The partnership often results in college students realizing the abilities of the teenagers as well as neighborhood residents. Simultaneously, the adolescents begin to appreciate their own aptitudes and the role art can play in contributing to their neighborhood while learning social-emotional lessons to contribute to their positive behavior. Art in the Market demonstrates that the asset-based strategy is as applicable to improving the individual as it is to improving the neighborhood. Indeed, in community-based programs, development of the individual and the community go hand-in-hand.

Integrating Approaches to Promote SEL

Integrating the asset-based and collaborate-and-create approaches within service-learning to promote SEL is envisioned to have the following general characteristics: Individual students or student-teams create artworks not only for others, but in some way or degree with others. These co-contributors have one or more needs (social, emotional, physical) different from or greater than the students, as, for example, patients in a children’s hospital. However, the students become aware of and learn to appreciate resources that both they and their partners have for giving to and receiving from each other.

Instructional Phases. The following outline proposes phases in the integrative approach described above. Notes for instruction and assessment of SEL core competencies are given at each phase, referencing in italics the core competencies listed in Figure 1. Not every competency is equally applicable or relevant to every phase. Moreover, due to limited space and the unique requirements of every educational setting, instruction and assessment ideas are only brief and suggestive.

1. Planning. *Goal setting* is an integral part of the planning process, as is *analyzing situations*. Students work with the teacher to plan for the logistics of the project as a curriculum unit. Students assess issues of funding, time and materials, partnership development, creation of artwork, and factors that might influence individual responses to these questions. Students should appreciate how their short-term objectives can have long-term ramifications and learn ways to contour their aims and planning decisions to be both pro-social and practical.

Finally, SEL in art education should not be limited to service-learning projects, but should have a recurrent place in the traditional art curriculum, potentially whenever students' artistic expression of emotions and social issues are a focus. Interdisciplinary learning with other school subjects, such as social studies, provides another opportunity.

2. Personal Asset-Inventory. An obvious SEL characteristic to be developed in this phase is *recognizing strengths* as a component of self-awareness. Students learn what an asset-inventory involves and develop skills for identifying, appreciating, and taking ownership of their own resources. Students do an asset-inventory of themselves with special attention to resources previously unnoticed, disregarded, or degraded. In addition, pupils look for and reflect on issues that may hinder their owning and making the most of these assets. Because of the potential sensitivity of these inventories, students should not be required to share them with their peers, but should be encouraged to share them with a trusted adult, such as a teacher, counselor, or parent.

3. Teaching Collaborate-and-Creat. Students learn how to collaborate-and-create, contrasting this method with other approaches, such as *hero-on-a-horse* and *form-and-freedom* (Figure 2). Instruction includes the study of prominent collaborate-and-create examples in a variety of media-forms drawing clear distinctions with examples of other approaches. Some student learning focuses on the use of symbols and metaphor in art, especially in media that students are likely to use in the service-learning projects, such as murals, photography, and video. Postmodern as well as traditional modes of collaborative artmaking should be considered, such as installation and performance art. During this phase, students review prior learning by reflecting on how the collaborative method relates to practical and social objectives raised in phase one and what the students bring individually to the collaboration, explored in phase two. In anticipation of forthcoming learning, the objectives of phases four and five might be introduced in connection with the collaborative process.

4. Partners' Asset-Inventory. In this phase, students can work on *communication*, *perspective taking*, *appreciating diversity*, *respecting others*, and *building relationships*. Students learn practical methods for doing an asset-inventory with partners employing communication skills, which include listening to others and *expressing oneself through verbal and*

non-verbal means. Students dialogue with collaborators to inventory their cohorts' assets, employing learned skills. As an example, students would prepare to interview their partners by working with the teacher to develop a semi-structured interview for the first cohort meeting. If the partners are elderly, for instance, questions might start with the partners' interests at the age of the students. Afterward, stories of memorable events and people from the collaborators' past could be requested. In general, biographical data is sought to search out the collaborators' assets, including strengths of character and hard-earned wisdom, as well as talents and know-how. The inventory can also continue informally into phase 5. For example, the students and elderly partners could together identify a community interest, such as quilting, and create a quilt or quilts highlighting their common interests, goals, hopes, and dreams. Through the conversations and development of designs for the quilts, the students and partners would identify each other's assets through both verbal and visual means.

More generally, skills to be developed include *identifying and understanding the thoughts and feelings of others*, *appreciating diverse perspectives*, *treating others with kindness and compassion*, and *fostering healthy, rewarding connections to individuals and groups*. Instruction in these skills should include at minimum making them explicit issues for class discussion prior to and at summation of the inventory. These skills should also be reinforced in the phases that follow.

5. Creating Asset-Based Art. Conceiving, thinking through, and executing the artworks occur during this phase. The collaborative process, which will vary in duration and specifics from situation to situation, involves sorting through and reflecting on partners' resources and may include cohorts' recollections and visions for the future. *Problem solving*, and to some extent *negotiation strategies*, are employed to first narrow, then select, themes and qualities to present in the artworks. Brainstorming with sketches precedes, guides, or follows this process, or all three. The sketches are shared with

partners in dialogue mode, arriving at the final design that, importantly, considers time and budget restraints. Students execute artworks with or without the partners' direct participation. An important social-emotional objective for this phase is that the student *assumes personal responsibility* in seeing the process through.

6. Assessment and Reflection. In this phase, the teacher can address any or all of the SEL skills by assigning journal prompts specific to each competency. Student journals are an important tool for assessment and reflection throughout the unit. The competencies serve to identify skills to be developed and as a means for reflection. In addition, each skill can be a criterion for evaluation by its presence or absence and exhibited competence in the student. Methods for assessment and reflection in addition to journals can include group discussions and personal interviews.

7. Recognition. Students and partners should be formally recognized for their accomplishments. Several approaches could be utilized, including a recognition ceremony and an art exhibit. This process will serve to reinforce the SEL skills promoted throughout the unit as students feel good about their accomplishments and recognize their own abilities more fully.

Conclusion

The intent behind this article is to encourage teachers to explore ways SEL and art education can enhance each other. Service-learning art projects were presented as one example, employing collaborate-and-create, asset-based methods integrated with SEL instruction. Advantages anticipated from combining these methods result from students confronting social-emotional issues within community art tasks over an extended period of time (several-week unit). Because SEL skills to be developed in the unit are made explicit, they can be intentionally practiced and reflected on by the students in real time, authenticated by real situations, and purposely explored-expressed through artistic form. Social-emotional learning during this process may, in turn, increase the sophistication of content given form in the collaborative artworks. These dynamic circumstances would seem to be optimal for rich, long-lasting, and, perhaps, life-changing learning.

The conceptual framework described here for connecting SEL with art education certainly does not exhaust the numerous ways to realize this or similar learning. Moreover, the space of a single paper necessarily limits specifics of multifaceted projects, such as service-learning. Teachers will need to fill in the details of lessons, assessment, neighborhood logistics, and program evaluation to fit their particular students, schools, and communities.


Finally, SEL in art education should not be limited to service-learning projects, but should have a recurrent place in the traditional art curriculum, potentially whenever students' artistic expression of emotions and social issues are a focus. Interdisciplinary learning with other school subjects, such as social studies, provides another opportunity. The best results are most likely to occur where a school-wide program promoting SEL is adopted.

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Amelia flying tree: Amelia made us ponder the school's impact on nature and the carelessness of students toward the forest. Flying trees dominate her painting of the trees fleeing their predicament.

BY MARK A. GRAHAM

"a taste for the beautiful is most cultivated out of doors..."

(Thoreau, 1854, p. 35).

Research on learning in the visual arts suggests that art education must be situated in compelling personal contexts if it is to succeed in creating new ways of thinking, knowing, and representing. The personal context always has cultural dimensions.

Artmaking provides an opportunity to construct meaningful narratives within these dimensions (Burton, 2001). Ideally, this process involves interpretation, critique, social interaction, and giving form to new possibilities (Freedman, 2003). It requires the transformation and reshaping of ideas, personal experience, and materials into meaningful representations. This kind of learning cultivates imagination, risk taking, fluency, elaboration, and sustained effort (Burton, 2001).

This article describes a visual art curriculum that embraces the personal context of place in a diverse suburban community on the north shore of Long Island. It describes students' work in the classroom and their efforts to construct richer meaning and connections to their lives outside the classroom. This is a story about the weaving of art, culture, and the possibilities of community into artmaking. The experiences of these students provide a glimpse of an education that considers the aesthetic possibilities of places.

In contemporary life, community is often fractured, the natural world is taken for granted, and children sometimes feel more connected to television characters than to their own families. The natural world is depicted as an object of consumption where places are owned, used up, and discarded.

Exploring Special Places: Connecting Secondary Art Students to Their Island Community

Place-based education aims to counter the restless separation of people from the land and their communities by grounding learning in local phenomena and students' experiences. It attempts to break down the isolation of school from social and natural communities and emphasizes the social and environmental responsibility of students. Student questions and concerns become an important factor in shaping curriculum. The aim is to transform the nature of school learning and overcome the alienation and isolation that is so characteristic of contemporary life (Smith, 2002).

Generic school learning is often disconnected from students' lives. Teachers are encouraged to cover the material, wrap things up, and get to the conclusion. Knowledge is packaged, taken out of context, and then memorized. Standardization is the goal. Schools often feel like factories producing products for competition in the global economy. Something else is needed. Maxine Greene (1978) suggested that the aesthetic experience "provides a ground for the questioning that launches sensemaking and the understanding of what it means to exist in the world" (p. 86). Could exploring notions of special, even sacred places from an artistic perspective help students transcend mundane school learning and create vital connections to their community and their environment?

Teaching about Places

"Life is not possible without an opening toward the transcendent" (Eliade, 1957, p. 34). Eliade claimed that archaic, religious humans thirst for the real. "By every means at his or her disposal, he or she seeks to reside at the very source of primordial reality, when the world was in the state of being newly born" (p. 43). The sacred mountain points toward a transcendent reality and relief from chaos. The sacred oak tree, the column connecting heaven and earth, the white whale, and the velveteen rabbit all contain a glimpse of the dramatic irruption of the sacred into the mundane world.

The history of art is filled with sacred objects and images of sacred places. Even paintings without a religious context often reflect the intent to give the world a lasting, eternal quality. Cezanne's painting of Mont Sainte-Victoire reflects an interest in a transcendent place. Asher Durand's paintings of the American landscape reveal an interest in the transcendental aspect of nature and reverence for the earth. Artists often attach themselves to places, carving out sacred spaces, creating personal mythologies, and attending to the

details of their specific location. Think of Christo and Jean Claude's gates, Agnes Denes' wheat field in Manhattan, Chagall's village, or Georgia O'Keeffe's desert.

In contemporary art, place has acquired myriad meanings, ranging from landscape to city, from real to imaginary, from concrete to conceptual. Many contemporary artists make the ecology of place the subject of their work. They see artmaking as a social practice and attempt to create meaningful iconography about the earth and their community. Thomas Berry argued that without a reverence for the grandeur of the earth, the energy for its preservation would never be developed (Gablik, 1998).

The Art Classroom

Like many American high schools, the interior of the school where I teach reflects a nebulous mechanized sameness from halls to classrooms to cafeteria to offices. The exterior of the school is imposing and utilitarian, reminiscent of a factory building. By way of contrast, the art classroom is a rich quilt of images and special objects, a paradise of the hypothetical. In our classroom, personal experience is valued, artistic risks are encouraged, and mistakes are viewed as important parts of learning. Conversation about the work is part of our daily routine.

The exploration of our relationship with the places where we live was the starting point for our artistic experiment. We set out to discover the aesthetics and metaphorical richness of these places. The aim was to cultivate awareness, thoughtfulness and a sense of reverence toward our Long Island home. Our investigation began with the complex landscape of the community we share with the ocean, animals, and trees and extended to the bridges and streets of the great city to the west.

First Steps

We started by searching for sacred places in our personal experience. Students were asked: How is sacred space defined? How do we recognize it? Have you ever experienced it? Where are the places you go for refuge? How does a place become sacred? What is your sacred geography? Their answers were poignant and unexpected. "My backyard garden", "My bedroom", "The ocean", "Camp", "Inside a book", "I don't have any special places, I left them all in Kansas", "In Japan", "In the apartment where I grew up", "In a tree", "My place of refuge is the pool", "My mother", "Music", "It became sacred because it was the last time we were all together".

Could exploring notions of special, even sacred places from an artistic perspective help students transcend mundane school learning and create vital connections to their community and their environment?

Each question was the catalyst for a drawing. Drawing became a meditation on the special places in our lives. Some of the drawings were of places close at hand, others were of places far away, or places imagined. In the museum, we considered how images were constructed and the kinds of places that were depicted. These visual studies helped us to expand our visual vocabularies, build our patience, and develop our persistence.

The Community

We explored the natural histories of our community including the 18th century graveyard that touches the school grounds, the estates turned into parkland, the cavities left from sand excavation for New York City skyscrapers, and the shoreline. Some students explored the city itself and our relationship to it. We were thrilled and troubled by what we found. For example, a foray to capture the sunset in the nature preserve also produced a photographic essay on the flotsam that had been thrown into the bay. The collection of cast offs from consumer culture led to a discussion about garbage and its effect on animal life in the bay.

Students were sent out with sketchbooks and cameras to find their beautiful spot, and to record nature's resistance against stone and concrete. This was an exercise in walking, looking, questioning, and thinking about our connections to places. The students came back to the classroom each Monday with a collection of images they had gathered and stories to go with them. Katie sketched her bedroom and the trees around her windows. Josh explored the bridges to the city, the streets around the apartment where his family once lived, and the graffiti on walls. Jolie brought back images of Main Street, broken up by views of the water and trees. Josselyn concentrated on images of sky and water, the borders where the town ended, and the borders between her home and the street.

Students reflected on their experiences in sketchbook journals. Jessica wrote about the subway and her experiences in the city. "You exit the subway and drop your Metrocard. As you go to pick it up, your eyes scan the dirty floor covered in graffiti. Your eyes continue on this path until they reach a man and boy sitting huddling in the corner... This is their home."

Jessica's questions about home and homelessness engendered conversations about our own place in the world and our responsibility to others. Similarly, Josh's photographs of city walls made us reconsider graffiti and how it might function as art, symbol, or signifier. His images provoked discussions about the language of graffiti, the borders it creates, and the signs that assail our lives.

Art and Culture

In modern civilization, the natural world is often depicted as an object of consumption. The notion of sacred is rarely encountered. Places are owned, measured, used up, and thrown aside. We discussed images of nature as reflected in visual culture and tried to break down the insistent encouragement to see the world merely as an object for consumption.

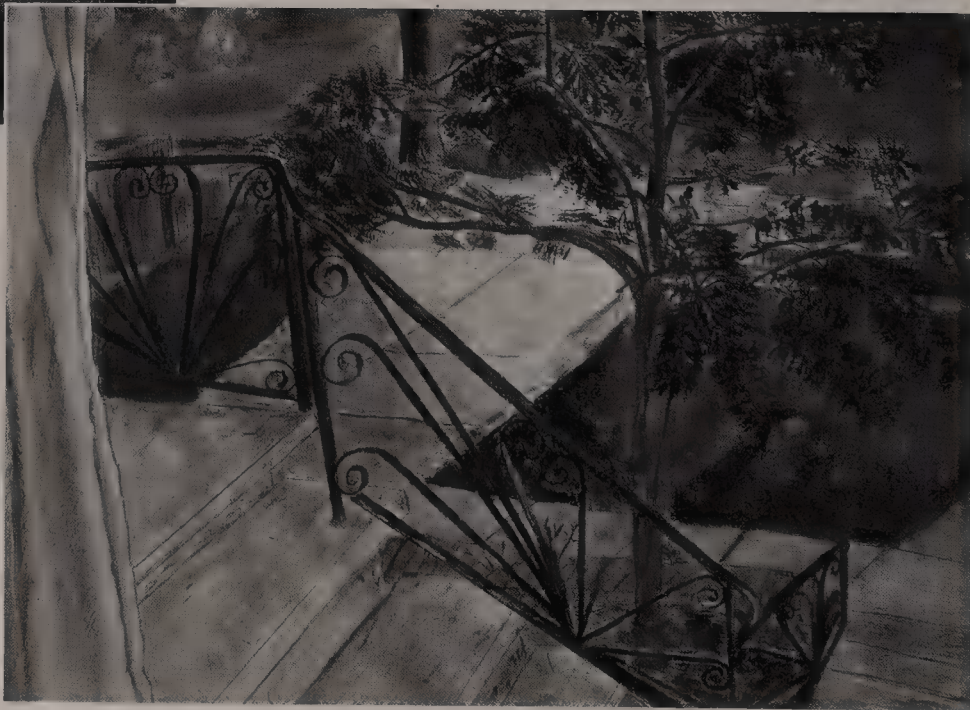
Other ideas emerged from our study of culture and art. For example, in the 19th century, the paintings of Thomas Moran and Alfred Bierstadt were used to promote the idea of wilderness as a special place and were instrumental in establishing national parks. We discovered that the idea of wilderness was part of the emerging American identity, and that artists could influence how people perceived the natural world (Goetzman & Goetzman, 1986). We also noticed that the work of regional painters of the 20th century, such as that of Thomas Hart Benton, was closely related to the area where the artists lived. Their artwork focused on places to which they were deeply attached.

We considered the merits of nature photography that depicts nature as Eden or Paradise completely separate from man, history, or utility (Solnit, 2002). We studied contemporary environmental artists like Agnes Denes



Figure 1. Josselyn Bench: Josselyn created a painting of the bench next to the beach at the edge of her neighborhood. It was the place where she thinks about her journeys and her destinations.

Figure 2. Josselyn Porch: Josselyn made a drawing of the porch stairs leading into the street, as seen from her window. This simple image evoked the threshold of home, and the entrance to a foreign world.



who ask questions about the function of art by planting trees. We discussed the work of artists such as Andy Goldsworthy and Richard Long, who create art out of ice, rocks, and colored leaves or just by walking. The landscape paintings of Long Island by William Merritt Chase and Thomas Moran were contrasted with the urban places found in the paintings of Bellows, John Sloan, and Basquiat. These excursions into the world of art and ideas set the stage for the students' individual exploration of places that were important to them.

Themes and Experiments

The students began by taking many photographs and doing drawings that were later woven into collages connected with painted paper. These collages gradually grew into paintings. In these images, the rocks, ocean, trees, and street took on new meanings. The ocean shore became an expression of a longing for what yet had no name. The backyard garden came to represent childhood hope and innocence. The city bridge became a metaphor for a personal journey.

Borders were often the theme for students from other places. For these students, the theme of connection was intimately connected to the theme of displacement. Stephanie wrote at length about her difficulties in moving from Japan to New York, Jamie about the struggle to feel at home after moving from Kansas, Josh about his feelings of nostalgia for New York City. Josselyn, from El Salvador, created a painting of the bench next to the beach at the edge of her neighborhood. It was the place where she thought about her journeys and her destinations (Figure 1). She made a drawing of the porch stairs leading into the street, as seen from her window (Figure 2). This simple image evoked the threshold of home, and the entrance to a foreign world. As she gained confidence, she began to include members of her family in her work, as part of the landscape.

Jolie constructed a montage of Main Street, with lights, skies, her own feet, and her friend coming to meet her in the exciting hour after school was over. Her images contained the sophistication of adolescent conversation, including allusions to music, fashion, and identity. Main Street is a collection of signs advertising beauty salons and pizza stores that we hardly notice. Jolie's photographic collages reminded us that the street is also a charming panorama of architecture, trees, and water (Figure 3 and Figure 4).



Figure 3. Jolie Collage: Jolie constructed a montage of Main Street, with lights, skies, her own feet, and her friend coming to meet her in the exciting hour after school was over.



Figure 4. Jolie Main Street: Main Street is a collection of signs advertising beauty salons, and pizza stores that we hardly notice. Jolie's photographic collages reminded us that it is also a charming panorama of architecture, trees, and water.



Figure 5. Amelia yard: Amelia's drawings and paintings began with the place where she lived. For her, the sacred was in the familiar and the connection to childhood memories.

Amelia's drawings and paintings began with the place she lived. For her, the sacred was in the familiar and the connection to childhood memories. She painted the stairway leading to her back yard, and called it "Lot of 40 x 100 x up Safe" (Figure 5). Over the course of the year, Amelia's interest in local environmental issues grew. She created a series of drawings about places around the school, including drawings of the school as seen from the forest's point of view. Her graphic reports of glass, refuse, and graffiti on trees made us ponder the school's impact on nature and the carelessness of students toward the forest. Flying trees dominate her painting of the trees fleeing their predicament (see page 12).

Amelia's attention to the natural habitat of the school led her to imagine a garden of indigenous plants in the dusty courtyard between school wings. She sketched the courtyard during her science class, and turned her idea into a grant proposal that eventually funded her dream garden. We had not considered the plight of the trees around the school until Amelia illustrated their condition. We had not thought of the possibilities for natural growth within the school boundaries until Amelia imagined a garden in the desert of adult and adolescent indifference.

Our method was not to make a postcard painting of the landscape, but to create a collage of the complexities of places. Developing layered nuances of light and point of view encouraged students to go beyond the superficial snapshot. Kimberly created a forest eclipsed by the silver straight lines of the Long Island Railroad. Her trains moved off into the

distance, a puzzle of concrete, metal, trees, and flowers. Kimberly defined for us the obvious connection of our community to the city. Kimberly was already halfway there, her eyes on the distant horizon of the city and her future life.

Josh took this interest in things urban even further in a series of drawings and paintings based on the city, especially the bridges to the city (Figure 6 and Figure 7). He was born in New York City and felt a nostalgic sense of belonging to it. His silhouettes of bridges and skylines conveyed a sense of the dreams and desires that the city evokes among those who live in or around the city. It is a place where possibilities of rapture, disappointment, and fulfillment abound.

Anka chose to describe her interior, personal worlds. Her place of refuge was her room. She drew her desktop including her lamp, notes, pieces of paper, and pens, all meticulously rendered in colored pencil (Figure 8). Her drawing included surreal, dreamlike reflections in the glass and metallic surfaces as well as complex patterns of the wrappers she saved and glued to the wall. Shadows of imaginary characters graced the desktop. Later, these drawings became a painting that included a window looking out into the unknown jungle foliage of the night landscape. Like Anka, Victoria chose to stay close to home, in her backyard, with her cat and favorite tree. She created an intricate self-portrait, high up in the tree. Multiple images were woven together into a complex picture of cat, leaves, branches, and girl. The collage is a quilt of invention and multiple viewpoints (Figure 9).

Final Exhibition

Our conversations and images came together in the final exhibition. Each student prepared and displayed a written commentary about their work. Each piece was carefully mounted and hung in a sequence including preliminary plans, sketches, studies, and final paintings. The exhibition introduced other members of the community to our newly discovered sense of place. When the biology teacher discovered Amelia's interest in local ecology, he became the catalyst for her efforts to revitalize the courtyard. Josselyn's parents saw that their daughter had important things to say about her and her classmates' experience. Jamie, who had left her special places in Kansas, gave the principal a tour of the exhibition and explained what it all meant. Josh's paintings of New York City became the heart of his art portfolio.

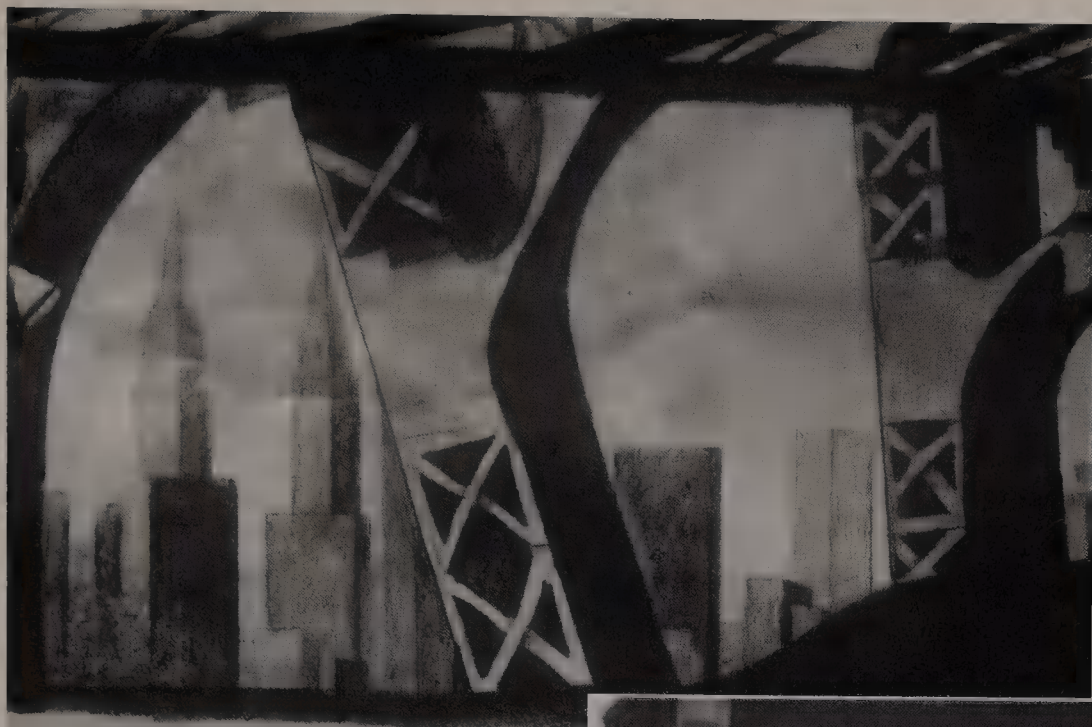


Figure 6. Josh bridge 1: Josh's interest in the urban landscape was expressed in a series of drawings and paintings based on the city, especially the bridges to the city.

Figure 7. Josh bridge 2: Josh's silhouettes of bridges and skylines convey a sense of the dreams and desires that the city evokes among those who live in or close to the city.



Figure 8. Anka desk: Anka chose to describe her interior, personal world. She drew her desktop, including her lamp, notes, pieces of papers, pens, all meticulously rendered in colored pencil.

Developing layered nuances of light and point of view encouraged students to go beyond the superficial snapshot.



Figure 9. Victoria collage: Victoria created an intricate self portrait, high in the tree. Multiple images were woven together into a complex picture of cat, leaves, branches and girl. The collage is a quilt of invention and multiple viewpoints.

*The experience transformed
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and engaged in imaginative
speculation. We began to
understand each other in
new and unexpected ways...*

The exhibit was a rich mosaic of different experiences, held together by a new awareness and sense of belonging. It was not simply an exhibit of landscape scenes, seascapes, streets, or houses. It was an exhibit about home, journeys, nature, dreams, and awareness. The work was moving because both the artist and the audience could share the experience of knowing the places that were depicted. As I walked through the exhibition, I felt a deep personal connection to the work as it represented the many possibilities available for connecting students with community.

Conclusion

Place is ... temporal and spatial, personal and political. A layered location replete with human histories and memories, place has width as well as depth, it is about connections, what surrounds it, what formed it, what happened there, and what will happen there. (Lippard, 1997, p. 7)


In contemporary art, place has acquired myriad meanings, ranging from landscape to city, from real to imaginary, from concrete to conceptual (Golden, 2001). History and community endures in places and shapes our identity. I started with the idea that artmaking

could be a social enterprise that has a connection to the communities around it. I wanted to move from the important but limited notion of art being solely about personal expression toward a vision of teaching that could engage students in a reflective and social process with the larger community. In the process, we became a mirror for and inspiration to people around us. The experience transformed our vision and their awareness. We considered questions without simple answers and engaged in imaginative speculation. We began to understand each other in new and unexpected ways and to appreciate our community as a unique web of history, personal experience, and interaction with nature.

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Unpacking Memory, Culture, Gender, Race, and Power in Visual Culture Privilege:

KAREN KEIFER-BOYD, PATRICIA M. AMBURGY, AND WANDA B. KNIGHT

The term *visual culture* includes all manifestations of cultural life that are significantly expressed through visual aspects and interpreted through individual and shared experiences (Carson & Pajackowska, 2001). Visual culture includes art (e.g., paintings, sculptures, performances), cultural practices (e.g., holiday or home decorations, ceremonial paraphernalia, clothing), media images (e.g., advertisements, news images, videos, television, film), and other forms (e.g., clothing, toys, comic books, cosmetic surgery, quilts, foods) (Düttmann, 2002; Sturken & Cartwright, 2001; Barrett, 2003a). However, teaching visual culture involves more than extending the range of visual artifacts in school curricula. It also entails understanding and using those artifacts in new ways (Duncum, 2002; Barrett, 2003b; Freedman, 2003; Keifer-Boyd, Amburgy, & Knight, 2003). Visual culture is not based on traditional modernist concepts of aesthetic experience, artistic genius, or elements and principles of design. It is based on understanding cultural practices as ideology, social power, and constructed forms of knowledge. Teaching visual culture requires a critical examination of the power of visual culture to shape the ways in which we come to know the world and ourselves (Pauly, 2003).

During fall semester 2004, the authors served as instructors of a professional development course that explored ways to incorporate visual culture content into school curricula. The course was offered online through the Penn State World Campus to practicing art teachers (Keifer-Boyd, Amburgy, & Knight, 2004). Teachers who participated in the course had the option to receive professional development credit, and four of the six did so. All enrolled with the goal of developing and implementing a visual culture approach to their teaching with the support of a community of art educators.

As part of the course, the instructors developed five sample activities that focused on issues of privilege and power in visual culture: *Memorable Narratives*, *Cultural Artifacts*, *Gender Constructions*, *Race Privilege*, and *Revision It*. We created these activities to offer examples of strategies to reveal, critique, and re-envision privilege and power in visual images. Teachers could use or adapt from our sampler of five activities, or develop entirely different art lessons focused on issues of power and privilege in visual culture. In this article we describe the five activities that are connected together through their emphasis on revealing, critiquing, and re-envisioning privilege and power. In our descriptions, we include discussions of the various ways that teachers in our course adapted the activities in lessons and units they developed for art education programs in middle schools and high schools.

Visualization Exercise for Vivid Memories of an Image that has Impacted Your Life

Gather drawing tool(s) and paper. Set these in front of you, and reflect on what visuals are important to your life. Draw from your memory to re-vision a visual significant to you. The visualization below should be read slowly with pauses to allow time for the mind to wander and, then, go deeply into one experience to see everything in that experience, to zoom in on one visual within the context. Begin by finding a comfortable position. Take a few deep breaths, and let your eyes close. Reflect on visual culture for the ideas and stories that shape your life.

1. FOCUS ON A SPECIFIC EVENT

Locate a vivid experience that has shaped your life. Keep searching through the years, starting from today, and travel back in your mind until one experience stands out to you as particularly significant to your life.

2. ASK SPECIFIC QUESTIONS TO SEE YOUR WORLD

Where are you in this situation? Look around in your mind at the place. What do you see? Look closer. How old are you? What is going on around you? Who else is there? What are they or you wearing? Is it noisy or quiet—what do you hear? Is there talking? What is being said? Are you doing something with your hands? What is it? Are you sitting, standing, on the floor, or are you moving? What surrounds you? How are you feeling? Are others sharing your feelings, or are you alone? What do you see in this very specific moment?

3. TRANSITION FROM MEMORY TO FORM

If you were to draw what you see, where will you begin? Will you begin with text, drawing, images, or gathering things? Will you search for images or information to help you see this specific moment more clearly? Will you draw what you saw, or your thoughts, or feelings?

4. DRAW

Move to a space that suits your needs to reflect and visualize a specific moment. Doodle, sketch, visualize, and remember the details as you draw from your memory.

5. SHARE

Show your drawing, and discuss why these visuals are important to you.

Figure 1. Visualization process for the Memorable Narrative activity.

Memorable Narratives

One of the sample activities in our course was *Memorable Narratives*. In this activity, we invited participants to consider objects and visual images that surround them, and reflect on why they are important in their lives. (See Figure 1.) The activity concluded with a drawing exercise in which participants drew important objects or images from memory. Memory, a dynamic process, is a reconstruction of past experiences and is information for present understandings or future expectations (Sutton, 2004). In completing the activities, participants raised questions about the construction of episodic memory, and how sometimes others' memories merge with one's own. The resonance and recurrence of an event in images, testimonies, or texts is part of a socialization system that creates the reality of that event in one's memory (Brown & Duguid,

2000). For example, parents' stories of past experiences shape their children's understandings of those experiences (Gregory, 2001). Thus, collective memory, and its multilayered and shifting characteristics as situated knowledge, influences personal memory (Haraway, 2001; Huyssen, 2000). Furthermore, meanings of objects are derived from a continuum of memories. Memory is never objective and fixed; rather it is subjective and fluid. Our beliefs and desires subjectively frame our memories (Marker, 2002). Memories are perceptual maps of how we know the world, i.e., our worldview (Roth & Mehta, 2002). Worldviews are derived from beliefs and deep desires or human drives (Kelly, 2006).

All six of the art teachers in our online course integrated some aspect of the *Memorable Narratives* activity in their classrooms in Pennsylvania, Connecticut, and Texas. They

found that this activity motivated students to inquire into the sources of meanings of images that were most influential and familiar to them. Students discussed familiar forms of visual culture at several stages of their art projects. For example, in one participant's classroom, students discussed their selection of media images of people whom they would like to be, and they shared objects or stories from their lives that were related to the idealized images in popular media.

Cultural Artifacts

The *Cultural Artifacts* activity provided an opportunity to share an object that represents one's culture. In this activity, we invited course participants to consider the object for its significance as a cultural sign that represents one's identity, and to discuss its meaning to different people in various contexts. The activity concluded with an examination of the ways in which visual cultural codes organize social life, and how these meaning systems are passed on from one generation to the next. For example, black and white is a visual code that has been used in cowboy movies to identify bad guys (in all black) and good guys (in all white) and to designate opposite and opposing characters. It continues in colloquial expressions to suggest dualistic beliefs, such as, "You see the issue only in terms of black and white." Further, the visual code has ramifications for people who are characterized as Black or White. Civil Rights activist Jesse Jackson's National Rainbow Coalition, which merged with PUSH (People United To Serve Humanity) in 1997, challenges social life organized around black and white visual codes (Jackson, 1984). The image of a rainbow has become a contemporary visual code within the United States and beyond to symbolize a call to action for civil rights of all people no matter their skin color or sexual identity.

Discussion of objects can reveal cultural narratives of power and privilege depending on the type of questions raised. One participant described the shared and different meanings of her grandmother's soup pot for members of her family. One might ask, would the soup within the pot feed expectations of assimilation where certain beliefs and social behaviors have held a dominant force within the large extended family? Or would it be a thick stew nourishing diverse beliefs, values, and life ways? The object becomes a social mirror in responding to such questions.

Cultural systems are negotiated meaning systems that use visual, aural, and textual languages as the primary signifiers. The *Cultural Artifacts* activity exposed negotiated agreements and shared meanings derived from artifacts' symbolic power. The process began with the familiar, and then moved to sharing perspectives that might disrupt commonly held beliefs. Investigations into cultural meaning systems help us to break free from oppressive systems that uncritically privilege hegemonic meanings as knowledge or truth. For example, personal memories of cultural artifacts, such as a purse or high-heels, may signify womanhood, femininity, and being grown-up. The teacher, as a facilitator, can guide the dialogue to move from the personal, to collective memories, to political implications. Sharing cultural artifacts opens spaces for critical thinking as evaluation from a broad range of viewpoints when discussing the object as a sign. Visual cultural codes, such as the black and white example, organize society and shape consciousness as an educational process of transfer from one generation to the next.

From the perspective of a cultural studies model, teaching visual culture might involve examining cultural narratives, interrogating subject positions that are offered to us, and thinking about interpretation in terms of compliance, negotiation, or opposition.

Gender Constructions

Gender Constructions was an activity based on a cultural studies model of visual culture. As constructed within the discourse of cultural studies, visual culture can be characterized in terms of text, address, and reception (Sturken & Cartwright, 2001). From the perspective of a cultural studies model, teaching visual culture might involve examining cultural narratives, interrogating subject positions that are offered to us, and thinking about interpretation in terms of compliance, negotiation, or opposition.

Analyzing visual "texts" includes examining the stories visual culture tells about who we are and where we belong in the world (Sturken & Cartwright, 2001). Recurring cultural narratives—stories we see over and over again in visual texts—are especially important. These recurring visual narratives convey stories about what it means to be a man, for example,

or what constitutes happiness in life. Analyzing visual texts also includes attending to the way social norms are constructed to reflect the perspectives of dominant groups in society. It includes looking at the ways in which difference from social norms is marked, made exotic, or positioned as other in visual texts, while characteristics of dominant groups go unmarked (Derrida, 1976; Sturken & Cartwright, 2001; Amburgy, Knight, & Keifer-Boyd, 2004).

Address is another important concept in a cultural studies model of visual culture. The term *address* refers to the ways visual texts organize our interactions with them by offering us particular subject positions from which to respond (Althusser, 1971; Sturken & Cartwright, 2001). This ideal implied viewing position may be gendered (e.g., looking from the position of a "male gaze"), or it may reflect other social relationships related to racial experience; ethnic identities; lesbian, gay, and transgendered identities; or institutional power. There are many kinds of gazes and implied viewers, including policing gazes and normalizing gazes (Mulvey, 1973; Foucault,

1979, 1980; Said, 1979; hooks, 1993). There may also be gazes that are respectful and non-objectifying (Sturken & Cartwright, 2001).

Reception concerns the way actual people—as opposed to ideal, implied viewers—actively interpret and use visual culture. Actual viewers may or may not accept the subject positions that are offered to them by works of art, media images, and other forms of visual culture. Although some viewers may accept the position offered to them and respond with dominant readings, other viewers may respond with negotiated or oppositional readings of visual texts. Oppositional readings can take various forms, such as changing an image or repositioning it in a way that changes its meaning. Oppositional readings may also include not looking, or turning away from an image (Hall, 1993). For example, actual viewers may simply turn off the television set, close the magazine, or walk out of the gallery.

In the *Gender Constructions* activity, we invited participants to critically examine two children's toys, Ken® and G.I. Joe® in terms of text, address, and reception. (See Figure 2.) None of the participants in our course chose to complete this exercise, but two teachers dealt with issues of gender in the units on visual culture they developed for their classes. One teacher began a unit of instruction on visual culture by discussing the ways in which masculinity and femininity are represented in contemporary media. Another teacher extended the race privilege activity to include gender.

Race Privilege

The *Race Privilege* activity invited participants to reflect upon privileges related to "race" in their lives. Participants made a list of the things they typically do during the course of a week. (See Figure 3.) They were then to imagine that, upon awakening one morning, they found themselves to be of a different "race." They were asked a series of questions to help them think through unacknowledged privilege. (See Figure 4.) The activity concluded by asking participants to consider the ways in which cultural practices create, maintain, and perpetuate racial privilege.

Only one art teacher in our course, David Miller, explored the race privilege activity with his high school class, extending it to include gender. One student, who described her nationality as being half Egyptian, responded to the race privilege activity with the observation that if she woke up and became a White male, "she would have a penis and rule the world" (Miller, 2004, November 21). Another student, a young White man, said the difference would not be very great because "the government protected people from being treated badly in public places such as schools, etc." (quoted in Miller, 2004, November 21). This stirred a heated discussion in the class because some of the other students saw his comment as being grounded in an unawareness of his own position of racial and gender privilege. When the student was asked to think about his own physical appearance ("a blond-haired, blue-eyed male of European descent"), and the number of other people in the room who fit his profile (three, counting the teacher), he acknowledged "he hadn't ever considered that he benefited from a position of social privilege based on his gender and race." He thought his hard work in sports and academics were responsible for his position of comfort (Miller, 2004, November 21).

Those with social, political, and economic power get to define how groups without power are represented, classified, stereotyped, and constructed as different in visual culture. There is power in representation. Through the repetition of themes and images

in films, television shows, magazines, toys, comics, photographs, and other forms of visual culture, racial hierarchies are reinforced and reinscribed. Moreover, in the United States, one's group position within the racial hierarchy determines privilege. Some people

receive unearned advantages because of their skin color (Jay, 2005). Those with lighter skin receive greater privilege than those with darker skin. For example, White people can easily purchase greeting cards, postcards, children's books and magazines, dolls, and toys featuring people of their race. However, this is not the case for those who are not White. In a culture that gives primacy to the visible, White is a passport to privilege (McIntosh, 1997). McIntosh (1992) lists 50 "daily effects of White privilege" in her life, and asserts White people do not notice their White privilege, which serves as "an invisible weightless knapsack of special provisions, assurances, tools, maps, guides, codebooks, passports, visas, clothes, compass, emergency gear, and blank checks" (pp. 1-2).

The *Race Privilege* activity was designed to help participants recognize and unravel some of the daily effects of race privilege, and unlearn ways of being that perpetuate it. An activity such as *Race Privilege* can be a critical first step in addressing race privilege that impacts personal, curricular, and pedagogical decisions. As art educators we must not assume race awareness since society has not socialized and educated White people to notice and understand their own race privilege. Moreover, society has not taught Whites to recognize racism (Leistyna, 2005). Without knowledge of who we are as historical and cultural beings, we are unconscious of the ideologies and power relationships that shape and reproduce racial privilege. The media is overwhelmingly implicated in the current perpetuation of racial privilege. The plethora of visual, textual, and aural signifiers do not merely convey or reflect our social reality—that White is normal—they also form and influence our worldviews. The *Race Privilege* activity, coupled with an exploration of contemporary artists and critics (e.g., Lezley Saar, Adrian Piper, Kara Walker, and Maurice Berger), can provoke and inspire viewers to challenge notions of Whiteness and racial privilege (Berger, 2004; Stallings, 2003).

Gender Constructions			
	Text <i>Reflect on the ways in which each figure represents masculinity, the "stories" he tells us about what it means to be a man.</i>	Address <i>Reflect on the ways in which each figure addresses us, the "subject position" he offers people who view him or play with him.</i>	Reception <i>Reflect on the ways in which actual people—you or others—have interpreted and played with the figures.</i>
G.I. Joe®	When you look at G.I. Joe®, what do you see? (Include clothing and accessories as well as his body type.)	For whom is G.I. Joe intended as a toy? Boys, girls? Children, adults? Working people, the middle class, wealthy people? Gay, lesbian, heterosexual, bisexual, transgendered people? White people, people of color?	Do you (or did you, as a child) have a G.I. Joe? How do/did you play with him? Do/did you alter G.I. Joe's appearance (hair, body, clothing, accessories) in any way?
	How does G.I. Joe represent masculinity? What sort of man would you describe him as being?	Given G.I. Joe's body type, clothing, accessories, etc., are there certain ways in which children (or adults) are supposed to play with him?	Do you know any men with characteristics that are similar to the toy G.I. Joe's? Is he typical or atypical of men today? Does (or did) seeing G.I. Joe or playing with him help to shape your understanding of what it means to be a man?
Ken®	When you look at Ken®, what do you see? (Include clothing and accessories as well as his body type.)	For whom is Ken intended as a toy? Boys, girls? Children, adults? Working people, the middle class, wealthy people? Gay, lesbian, heterosexual, bisexual, transgendered people? White people, people of color?	Do you (or did you, as a child) have a Ken? How do/did you play with him? Do/did you alter Ken's appearance (hair, body, clothing, accessories) in any way?
	How does Ken represent masculinity? What sort of man would you describe him as being?	Given Ken's body type, clothing, accessories, etc., are there certain ways in which children (or adults) are supposed to play with him?	Do you know any men with characteristics that are similar to the toy Ken's? Is he typical or atypical of men today? Does (or did) seeing Ken or playing with him help to shape your understanding of what it means to be a man?

Figure 2. Prompts for analyzing Ken® and G.I. Joe®.

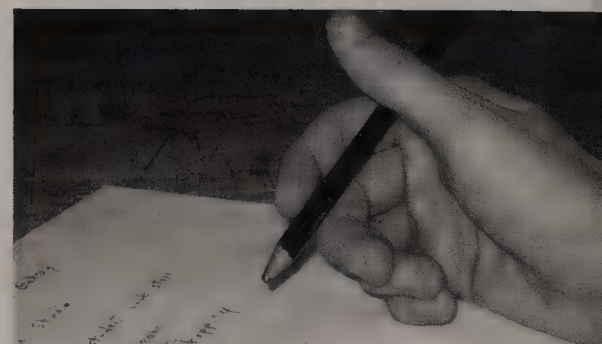


Figure 3. A White student contemplating his list of activities as a person of a different race.

Race Privilege

Race is a social construction that affects every aspect of our lives (West, 2001).

1. Examine Your Identity in Terms of Race.

Start by making a list of your daily activities. Consider what you typically do during the course of a week. Where do you go? What do you do? With whom? On what occasions? Under which circumstances?

2. Picture Yourself As One of A Different Race.

Imagine that upon awakening one day you find that you have become someone of Asian, African, Latin, European, Native American descent, and/or other ancestry. (You decide.)

3. As A Person of A Dissimilar Race, Consider How Your Life Might Differ.

How would you feel? Would you change your behavior? Would you go, or be able to go to the same places or same events? What are the chances that members of that racial group would be found in those places? Would you mingle with the same people, or participate in the same events or activities? In what other activities might you engage?

4. Reflect on Racial Privilege.

Who is represented in our visual culture (e.g., sculptures, paintings, advertisements, news images, television, videos, film, toys, and comic books)? How are they represented? What cultural advantages are afforded or not afforded to members of your race? What cultural practices create, maintain and perpetuate racial privilege? What difference does race make in our everyday lives? What issues do we need to face?

5. Take Action.

What can you do to work for change? How might you contribute to reconstructing systems of power and privilege? How can you help create a society where equality is available to all?

Figure 4. Identifying daily effects of race privilege.

Revision Strategies

1. **Empty Space:** Ask who or what is missing or not represented? How would their (its) presence change our understanding of the existing work?
2. **Reposition:** How would the meaning change if you changed the position of the object? What if its back was to the viewer? What if two pieces faced each other? Would they give tribute to each other or challenge each other?
3. **Overlay:** If you overlaid an image or word, how would this change the focus of what is important, emphasized, or intended?
4. **Juxtaposition:** If you put two things together that were not usually together, how would this create new meaning?
5. **Unexpected/out-of-context:** Place a different face or body in the image or place something in the setting that one would not expect. How would this reveal taken-for-granted assumptions?
6. **Change the Label:** What might text say that would redirect the meaning of the work? What would you name or title the visual?
7. **Cover Up:** What if some sections were covered up to reveal parts that may have been taken-for-granted? Would this change the meaning?
8. **Old with New:** How would meanings change, if something from the past were placed next to something from the present?
9. **Spotlight:** What invisible idea can you spotlight to make it visible?
10. **Comparisons, Metaphors, and Analogies:** Creatively use metaphors and analogies to illuminate subtle meanings. (Adapted from Keifer-Boyd, 1997).

Figure 5. Revision strategies.

Revision It

Revision It focused on revisionist strategies inspired by *Mining the Museum*, a contemporary installation by Fred Wilson. (See Figure 5.) Wilson's work in *Mining the Museum* uses traditional museum strategies (i.e., lighting, placement, labels, and juxtapositions) to reveal taken-for-granted assumptions of visual culture within specific contexts (Corrin, 1994). In his work, Wilson draws attention to the politics of display and representation.

In the *Revision It* activity, we invited participants to select an example of visual culture that represented gender, sexual identification, social class, ethnicity, spirituality, ability, weight, and/or age. Using one or more suggested strategies, participants revised their examples of visual culture in ways that revealed taken-for-granted assumptions about purpose, ownership, makers, intended viewers, and the politics of representation. For example, one art teacher selected a pair of her shoes. The teacher's shoes, placed in front of a photograph of shoes of a missing woman of Juarez and an

Operacion Digna poster, called attention to violence toward those of a specific ethnicity, gender, and social class (Fusco, 2003).

As presented in the *Revision It* activity, revisionist strategies concern context and representation. These strategies are a type of postmodern critique that considers context as shaping interpretations. Who owns the visual culture? Who uses it and where? Who created it and for whom? What were the makers' intentions? What is the purpose of the visual culture for different individuals? Art educators can encourage their students to speculate on different purposes related to gender, sexual orientation, social class, ethnicity, spirituality, ability, weight, and age. Who might like a particular example of visual culture, and who might be offended? What does your example of visual culture assume about the viewer? Is it directed toward certain viewers?

Two of the participants in our course incorporated aspects of the *Revision It* activity in their teaching. One art teacher chose to have her high school students analyze "the messages

that an advertisement, the entertainment world or the art world was presenting to them and to revision that work" (Walkowski, 2004, October 25). Another participant developed a project to revision the high heel, noting it as "a symbol of men's supposed superiority over women" (Maske, 2004, October 10). Inspired by *Cinderella's Revenge* (Mazza, 1994), this teacher had her middle school students use high heels as the base for sculptures that re-envision women beyond prevalent female role stereotypes.

Power, Privilege, and Visual Culture in Art Education

In this article, we describe five sample activities that help empower teachers and students to understand, critique, and re-envision the ways in which the world is constructed through visual culture. Emphasizing the need for critical work, our activities are preliminary examples linking current theories to classroom practice. These sample lessons are not etched in stone. Instead, they are points of departure from dominant educational paradigms that enable

art teachers to explore relationships between larger historic, social, and economic constructs, and the ways teachers and students are situated in positions of power and privilege. Gaining knowledge of both the positions we occupy and the positions from which we speak enables us to take responsibility for and transform our beliefs and actions.

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AUTHORS' NOTE

This is a true co-authored work with equal contributions from all of us and no first author. The order in which we list authors is based on a rotation we use in our collaborations on publications.

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States of Feeling: Using Emotion to Connect Artist and Viewer

CINDY ZERM INGRAM

Recommended for grades 4-9

“The game is organizing, as accurately and with as deep discrimination as one can, states of feeling: and states of feeling, when generalized, become questions of light, color, weight, solidity, airiness, lyricism, somberness, heaviness, strength, whatever.”

—Robert Motherwell (cited in Thistlethwaite, 2002, p. 120)

Introduction

From the wan, sunken figure of Donatello's *Mary Magdalene* to the tragically blank face in Edvard Munch's *The Scream*, artists throughout history chose to depict emotion in their art. Our ability to not only experience, but also depict, emotion signifies what it means to be human. Artists can represent emotion in art in two primary ways: through the subject matter or through the formal elements of the piece. The most effective or stirring examples include both sources, because even when the subject matter is remote to future generations, the feeling it produces remains through the artist's use of the basic elements. Additionally, the emotion contained in art is twofold: the work of art can evoke emotions that were felt by the artist or ones perceived and experienced by the viewer. Representing emotion is a challenge for artists because it is such a fundamental human capacity. We feel deeply about some matters, but we also experience emotion all the time. For the artist, the risk is in depicting the profound without sentimentality or superficiality.

Whatever strategies artists use to evoke states of emotion, students will benefit from increased experience with this most human element of visual art. Students' lives are full of visual stimuli from video games, television, advertising, movies, etc. Such saturation may deaden the senses and decrease sensitivity. Furthermore, the increasing technocratic pressure students experience through standardized forms

of accountability may have a dehumanizing effect. Art experiences focused on emotion will not only awaken students to new perspectives, but also help them keep connected to the humanity in us all.

The artworks of Francis Bacon, Philip Guston, Robert Motherwell, and Susan Rothenberg used in this resource come from The Modern Art Museum of Fort Worth located in Fort Worth, Texas. In addition to using the images reproduced here, consider taking your students to an art museum in your local or a nearby community to see works by these and other artists who depict emotional states of our human experience.

Objectives

Through the activities outlined in this resource, students will:

- Analyze how Francis Bacon, Philip Guston, Robert Motherwell, and Susan Rothenberg portrayed the depth of human emotion in four monumental artworks.
- Identify and explain how the artists used the formal aspects of line, color, form, brushstroke, and light to heighten or diminish the emotional properties in these Modern paintings.
- Develop and demonstrate understanding of how to represent the emotive aspects of human experience through kinesthetic experimentation, creative writing, drama, music, and artmaking.



Self-Portrait, 1956, Francis Bacon. Oil on canvas, 78 x 54 inches. Collection of the Modern Art Museum of Fort Worth. Gift of the Burnett Foundation in honor of Marla Price. © 2007, The Estate of Francis Bacon/ARS, New York/DACS, London.

About the Art

Francis Bacon

Self-Portrait, 1956

Oil on canvas

78 x 54 inches

Collection of the Modern Art Museum of Fort Worth

© 2007, The Estate of Francis Bacon/ARS, New York/DACS, London.

Francis Bacon paints with his innermost instincts. Born in Ireland in 1909, Bacon's family shuffled him back and forth between London and Ireland throughout his childhood (Fineberg, 2000). While this was personally tumultuous, the country's political situation was turbulent as well. Bacon remembers a pervading feeling of danger as the Irish Civil War (1922-23) waged practically on his front doorstep (Fineberg, 2000). Furthermore, health problems related to asthma kept him from benefiting from a formal education, but also saved him from military service in World War I and World War II (Fineberg, 2000). At the age of 20, Bacon began his career as a self-taught interior designer. He also began painting then, but later destroyed all of his early paintings because he deemed them unsatisfactory. It was not until 1943, after a 10-year hiatus from painting, that he claimed to be a full-time, professional artist (Fineberg, 2000).

In his paintings, Bacon questions the stifling effect civilization has on a person's inner being (Fineberg, 2000). Bacon's *Self-Portrait* depicts a solitary figure against a stark, inky background with only a gold rail evident. The composition creates an anxious and disquieting sensation. The hunched posture, frightening facial expression, and blurred edges give the main figure a ghostly appearance.

Philip Guston

Wharf, 1976

Oil on canvas

80 x 116 inches

Collection of the Modern Art Museum of Fort Worth

An unsettling childhood caused Philip Guston to escape into drawing. He was born in 1913 as the youngest of seven children. Guston's Russian immigrant parents moved the young family from Montreal to Southern California in hopes of succeeding in America (Auping, 2002). These hopes were dashed and the subsequent family struggle led to the eventual suicide of Guston's father. The image of his father's hanging body haunted Guston throughout the remainder of his artistic career and recurred in his paintings (Auping, 2002). Early in his life, Guston had a talent for drawing, and he studied comic strips and went to an arts high school with Jackson Pollock before dropping out (Auping, 2002). Guston's early work was realistic, but he abandoned recognizable imagery after he reconnected with Pollock and joined the Abstract Expressionists. The pull of representation, however, was too much to resist. His abstract images soon gave way to depictions of actual objects.

In *Wharf*, the artist's own head is depicted on the right remaining afloat just above the water line as he tries to save his paintbrush and drink. The seeming focal point of the piece, however, is an illustration of the artist's wife, Musa. Guston shows her large and expressive eyes in a way that "seems to say 'here we go again'" (Auping, 2002, p. 78). The rest of the painting contains a jumbled mess of legs and shoes, which may symbolize the terrible accident in which a runaway car disastrously crushed his favorite brother's legs. This painting ties the symbolical representational imagery from his early career to the abstract expressionism of his mid-career in a tragic yet evocative composition.

The emotion contained in art is twofold: the work of art can evoke emotions that were felt by the artist or ones perceived and experienced by the viewer. Representing emotion is a challenge for artists because it is such a fundamental human capacity... For the artist, the risk is in depicting the profound without sentimentality or superficiality.



Wharf, 1976, Philip Guston. Oil on canvas, 80 x 116 inches.
Collection of the Modern Art Museum of Fort Worth. Museum purchase, The Friends of Art Endowment Fund.

NAEA Award Program

Descriptions of NAEA Awards, Directions for Nomination, and Nomination Forms

The first NAEA Award, "NAEA Art Educator of the Year," was presented at a national convention in Cleveland, Ohio in 1955 by Dr. Edwin Ziegfeld, the first President of NAEA. In 1977 the NAEA Award Program was initiated to recognize outstanding art educators in all divisions, regions, and from each state and province. Since the program's inception, new awards have been and continue to be added.

The objectives of the NAEA Award Program are:

- To recognize excellence in the many outstanding individuals, state/province associations, and programs of NAEA.
- To focus professional attention on quality art education and exemplary art educators.
- To increase public awareness of the importance of quality art education.
- To set standards for quality art education and show how they can be achieved.
- To provide tangible recognition of achievement, earn respect of colleagues, and enhance professional opportunities for NAEA members.

Who May Nominate

Individual Members, State/Province Associations, and Special Issues Groups may make nominations.

Eligibility

NAEA members who meet the established criteria are eligible. Membership is not required for the Distinguished Service Outside the Profession Award and the J. Eugene Grigsby, Jr. Award.

Awards Selection

Nominations and supporting documentation should be submitted to the NAEA Awards Coordinator. The Coordinator verifies that the nomination packets are complete and forwards the nominations to the specific persons in charge of the selection committees for each award. The nominations are scored using a standard rubric. The recipients are selected and the results are reported to the NAEA National Office. All nominees are informed of these results.

Please Note: If none of the nominees meet the criteria for a specific award, a recipient will not be selected for that award.

State/Province Associations select the state/province award recipients and submit the name (using the official form) to the national office. Contact your state association for nomination guidelines.

Deadlines

Nomination packets and State/Province Art Educator Award notification forms must be submitted to the NAEA National Office, **in their entirety**, postmarked on or before **October 1**, unless otherwise stated in this document.

Please Note: The national office processes, creates, and ships over 100 awards to the national convention. Nominations for national awards cannot be accepted after the deadline. State/Province Art Educator Award notification forms postmarked after October 1 will be processed on a delayed basis.

Award Presentations

Awards recipients (excluding the Standards of Excellence Awards which are mailed throughout the year) are presented with a certificate in honor of their achievement at a respective ceremony during the NAEA National Convention. Awardees unable to attend the convention will be mailed their certificates. All awards recipients are announced in the *NAEA News*.

Press Release

Each award recipient is asked to provide pertinent information so press releases announcing the award may be sent by the national office to employers, local media, school administrators, etc.

Who to contact

All NAEA Awards questions can be directed to Krista Brooke, NAEA Awards Coordinator. Phone: 703.860.8000, Email: kbrooke@naea-reston.org.

For additional information on **State/Province Art Educator Awards**, please contact your State/Province Association.

NAEA Divisions

The National Art Education Association is divided into six job-alike categories called Divisions: Elementary, Middle Level, Secondary, Higher Education, Supervision/Administration, and Museum Education.

Division award nominees must spend at least 51% of their work day in the job division in which they have been nominated. For example, educators who work primarily as administrators or supervisors are not eligible to receive elementary division awards, even if that is the level administrated or supervised. This member should be registered in the Supervision/Administration Division.

NAEA Regions

The National Art Education Association is divided into four geographical Regions: Eastern, Western, Southeastern, and Pacific.

Regional award nominees must hold membership in the geographic region in which they have been nominated. For example, a member of the Southeastern region may only be nominated for a Southeastern region award.

Eastern Region: Connecticut, Delaware, District of Columbia, Labrador, Maine, Maryland, Massachusetts, New Brunswick, New Hampshire, New Jersey, New York, Newfoundland, Nova Scotia, Ontario, Overseas Art Education Association, Pennsylvania, Prince Edward Island, Quebec, Rhode Island, Vermont, and West Virginia.

Western Region: Arkansas, Illinois, Indiana, Iowa, Kansas, Manitoba, Michigan, Minnesota, Missouri, Nebraska, New Mexico, North Dakota, Northwest Territory, Ohio, Oklahoma, Saskatchewan, South Dakota, Texas, and Wisconsin.

Southeastern Region: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, Puerto Rico, South Carolina, Tennessee, Virginia, and the Virgin Islands.

Pacific Region: Alaska, Alberta, American Samoa, Arizona, British Columbia, California, Colorado, Guam, Hawaii, Idaho, Montana, Nevada, Oregon, Utah, Washington, Wyoming, and Yukon Territory.

Where to Send Nominations

Mail all NAEA Awards Nominations (unless otherwise specified) **to:** Awards Coordinator, 1916 Association Drive, Reston, VA 20191

National Art Educator Award

To recognize an NAEA member for outstanding achievements and service of National significance during previous years.

Eligibility: Active NAEA members who have performed outstanding service on the National level. This award is open, but not limited to past recipients of State/Province and Regional awards.

Submit to NAEA Awards Coordinator: A Nomination Form, Standardized Vita Form, cover letter of nomination, two letters supporting nomination, and a photograph, or digital photograph burned to disk.

National Division Art Educator Award

To honor one outstanding NAEA member from each of the six Divisions for outstanding service and achievement of **National** significance during previous years. This award recognizes exemplary contributions and service on the **National** level within each Division.

Divisions: Elementary, Middle Level, Secondary, Higher Education, Supervision/Administration, Museum Education.

Eligibility: Active NAEA members who spend at least 51% of their working day in the job division in which they have been nominated. This job division must be indicated on the nominee's membership form on file in the NAEA office. Division award nominees are generally, but not exclusively, taken from the present and previous years' regional division award recipients. However, Division members at large are also eligible for nomination.

Submit to NAEA Awards Coordinator: A Nomination Form, Standardized Vita Form, cover letter of nomination, two letters supporting nomination, and a photograph, or digital photograph burned to disk.

Regional Art Educator Award

To recognize outstanding service and achievement at the Regional Level.

Region: Eastern, Western, Southeastern, Pacific.

Eligibility: Active NAEA members who have performed outstanding service and hold membership in the Region in which they are nominated. This award is open, but not limited to, past recipients of state/province awards.

Submit to NAEA Awards Coordinator: A Nomination Form, Standardized Vita Form, cover letter of nomination, two letters supporting nomination, and a photograph, or digital photograph burned to disk.

Regional Division Art Educator Award

To honor one outstanding NAEA member from each of the six Divisions within each of the four geographic Regions. This award recognizes exemplary contribution, service, and achievement at a Regional level, within each **Division**.

Regions: Eastern, Western, Southeastern, Pacific.

Divisions: Elementary, Middle Level, Secondary, Higher Education, Supervision/Administration, Museum Education.

Eligibility: Nominees must spend at least 51% of their working day in the job division for which they have been nominated, as well as hold membership in the region in which they are nominated. The job division specified must be indicated on their membership form on file at the NAEA office. The award is open, but not limited to, past recipients of the State/Province Art Educator Award.

Submit to NAEA Awards Coordinator: A Nomination Form, Standardized Vita Form, cover letter of nomination, two letters supporting nomination and a photograph, or digital photograph burned to disk.

State/Province Art Educator Award

One outstanding NAEA member is honored from each state/province for service and contributions to art education that merit recognition and acclaim. **Recipients of this award are selected by their State/Province Association.**

Eligibility: Active NAEA members who hold membership in the state/province in which they are nominated.

Submit To State/Province Award Committee Chair: Nomination Form, Standardized Vita Form, cover letter of nomination, two letters supporting nomination and a 3" x 5" photograph.

Contact your State/Province Association for further requirements and nomination deadlines. Links to State/Province Association web sites can be found at: www.naea-reston.org/research_artsorgs.html.

State/province awards committees submit to NAEA Awards Chair: The official form issued by NAEA indicating the **individual** who has been selected within their specific state/province to receive this award. State/Province Presidents receive this form via physical mail in June. Deadline for the submission of this information to the NAEA National Office is **October 1**.

Lowenfeld Award

Established in 1960 by friends and former students of Viktor Lowenfeld to honor an individual who over the years has made significant contributions to art education. **Recipient presents the "Lowenfeld Lecture" at the national convention.**

Eligibility: NAEA members who have made distinguished contributions to the art education profession.

Submit to NAEA Awards Coordinator: A Nomination Form, Standardized Vita Form, cover letter of nomination, two letters supporting nomination, and a photograph, or digital photograph burned to disk.

State/Province/Special Issues Group Newsletter Award

To recognize excellence in the development and publication of a State/Province Association or Special Issues Group's printed newsletter. A Chair appointed by the Vice Presidents and a review committee, judges issues of newsletters published in the previous calendar year. Awards are presented at the NAEA annual convention during Delegates Assembly.

Eligibility: Special Issues Groups and State/Province Associations that publish a physical newsletter.

Deadline: (postmarked no later than) January 2.

Submit to NAEA Awards Coordinator: 3 copies of 3 newsletter issues (9 total)* from the previous calendar year (Jan.-Dec.), State/Province membership totals as of December 1, and the name and contact information (mailing address and email) of the Editor.

*If a newsletter is published less than three times a year, 3 copies of any available issues from the previous calendar year may be sent. However, please specify if this is the case.

Distinguished Service Within the Profession Award

To recognize outstanding achievement, contribution, and service in previous years to the field of art education and to National and State/Province Associations.

Eligibility: Active NAEA members who have performed outstanding service on a National level. The award is open, but not limited to, past recipients of State/Province, Regional and National awards.

Submit to NAEA Awards Coordinator: A Nomination Form, Standardized Vita Form, cover letter of nomination, two letters supporting nomination, and a photograph, or digital photograph burned to disk.

Distinguished Service Outside the Profession Award

To recognize outstanding achievement and contributions in previous years by persons, or organizations outside the field of art education.

Eligibility: Open to any person or organization which has demonstrated significant support of art education.

Submit to NAEA Awards Coordinator: A Nomination Form, cover letter of nomination, two letters supporting nomination, and a photograph, or digital photograph burned to disk.

Presidential Citation Award

To recognize a State/Province Association that has demonstrated superior achievements to their profession which contributes to the improvement of art education.

Eligibility: State/Province Associations.

Submit to NAEA Awards Coordinator: A Nomination Form, cover letter of nomination, a no more than a one-page typed summary specifically noting goals achieved, and published proof of accomplishments.

QUESTIONS?

Any questions about NAEA Awards can be directed to the NAEA Awards Coordinator:

Krista Brooke

703.860.8000

kbroke@naea-reston.org

Manuel Barkan Memorial Award

An annual award to an individual who, through their published work in either *Art Education* or *Studies in Art Education*, has contributed a product of scholarly merit to the field. Scholarship can be defined broadly to include any written contribution dealing carefully and imaginatively with an important issue, problem or practice in the field. The Manuel Barkan Memorial Award was conceived as a tribute to Dr. Manuel Barkan.

Eligibility: The recipient is selected from NAEA members who have contributed articles in *Art Education* and/or *Studies*, published in the calendar year preceding the convention year.

Submit to NAEA Awards Coordinator: A Nomination Form, a cover letter of nomination that lists in detail the written work for which the individual is being nominated, and a photograph, or digital photograph burned to disk.

Marion Quin Dix Leadership Award

To recognize outstanding contributions and service to the profession by a State/Province Association officer in the performance and/or development of specific programs, goals or activities at the State/Province Association level. This award is presented in honor of NAEA's third president, Marion Quin Dix, in recognition of her pioneer work in the development of NAEA as a national professional organization.

Eligibility: NAEA State/Province Association Officers.

Submit to NAEA Awards Coordinator: A Nomination Form, Standardized Vita Form, cover letter of nomination, two letters supporting nomination and a photograph, or digital photograph burned to disk.

Retired Art Educator Award

In recognition of continuous outstanding service to art education by an individual after (as well as before) retirement.

Eligibility: RAEA/NAEA members who have been retired at least 3 years and have brought distinction to the field of art education by exceptional and continuous records of achievement through teaching, professional leadership, and/or community service after retirement.

Submit to NAEA Awards Coordinator: A Nomination Form noting the date of retirement, Standardized Vita Form with all service and achievements occurring after retirement underlined, cover letter of nomination, two letters supporting nomination (with at least one from a retired art educator) and a 3" x 5" photograph, or digital photo burned to a disk. Enclose a SASE if you wish application materials returned. Packets containing more than one letter of nomination and 2 letters supporting the nomination (3 letters total) will be considered ineligible.

Committee on Multiethnic Concerns (COMC) I. Eugene Grigsby, Jr. Award

To honor individual(s) who have made distinguished contributions to the profession of art education. The record of achievement may be in scholarly writing, research, professional leadership, teaching and/or community service.

Eligibility: Active NAEA members and non-members who have brought distinction to the field of art education through an exceptional and continuous record of achievement which has impacted significantly on the multiethnic community. Current COMC officers may not be nominated.

Submit to COMC Chair: A Nomination Form, Standardized Vita Form, cover letter of nomination, two letters supporting nomination and a photograph, or digital photograph burned to disk. Contact NAEA office for COMC Chair's contact information.

Charles M. Robertson Memorial Scholarship

A four-year partial scholarship/award to the Pratt School of Art & Design, Brooklyn, New York. Established to honor the memory of Charles M. Robertson for his many years of service to the NAEA and the Pratt Institute. This award recognizes brilliance in student art achievement and artistic involvement at the High School level.

Eligibility: Open to all NAHS high school seniors who are members of an active Chapter with a 3.0 GPA in all subjects. To keep the scholarship students are required by Pratt to major in art education and maintain a 3.0 GPA.

Deadline: (postmarked no later than) December 15

Submit to NAEA Awards Coordinator: A completed Pratt college application form (available from Pratt or NAEA); a letter of nomination listing student's name, grade, address, and home phone; sponsor's name, chapter number, school, school address, and phone; high school transcript; a 1-page typed listing of the student's artistic and extracurricular achievements in both school and community; 5 slides representing a variety of the student's art work (all work must be original). Submit numbered slides in a vinyl slide sheet with a listing of titles and media.

National Art Honor Society Sponsor

To recognize the dedication of an NAEA member who sponsors an outstanding NAHS chapter.

Eligibility: Sponsors of active NAHS chapters.

Submit to NAEA Awards Coordinator: A Nomination Form, Standardized Vita Form, cover letter of nomination, 2 letters supporting nomination, a 1-page typed summary of NAHS activities, and a photograph, or digital photograph burned to disk.

National Junior Art Honor Society Sponsor

To recognize the dedication of an NAEA member who sponsors an outstanding NJAHS chapter.

Eligibility: Sponsors of active NJAHS chapters.

Submit to NAEA Awards Coordinator: A Nomination Form, Standardized Vita Form, cover letter of nomination, 2 letters supporting nomination, a 1-page typed summary of NJAHS activities, and a photograph, or digital photograph burned to disk.

Rising Stars Secondary Recognition Program

To promote art education as a career by recognizing annually, 50 talented, active NAHS Members.

Eligibility: Junior/rising senior high school NAHS students seriously interested in becoming art educators. Recognition as a "Rising Star" will be given at the annual NAEA convention along with a 4-year complimentary NAEA student membership (with proof of college enrollment as an art education major); and a 1-year, first year professional membership (with proof of employment).

Submit to NAEA Awards Coordinator: Nomination Form, 3 letters of recommendation (one by an art educator, two from teachers and/or administrators), official high school transcript, a student personal statement regarding art education goals, NAHS sponsor name, chapter number, school, school address and phone, and 5 slides representing a variety of the students' art work. All work must be original and not copied from other sources. Submit slides in a vinyl slide sheet listing titles and media used.

Higher Education Student Achievement Award

Eligibility: Students must be active members of NAEA. The student must be enrolled as a college/university student at the time the award is presented, in the spring, at the NAEA convention.

Submit to NAEA Awards Coordinator: A letter of nomination listing student's name, home address, phone, grade, and GPA as of October 1; student's school, school address, phone, and e-mail (if possible). If a student self-nominates, also include a letter of recommendation from a faculty member at the school or community base where they work or volunteer. Include a typed single-page resume listing the student's artistic and extracurricular achievements in both school and community, a maximum two-page typed "Philosophy of Teaching Art" statement, and six sets of five slides representing the nominee's art work and/or their students' art work. All work must be original and not copied from other sources. Use vinyl slide sheets listing titles and media used. Identify nominee's versus their students' works.

Student Chapter Sponsor Award of Excellence

To recognize dedication to the development of future professional members of the NAEA through sponsorship of an outstanding Student Chapter group at the College/University level.

Eligibility: Sponsors of active NAEA Student Chapters.

Submit to NAEA Awards Coordinator: A Nomination Form, Standardized Vita Form, cover letter of nomination, two letters supporting the nomination, a one-page typed summary of student chapter activities, and a photograph, or digital photograph burned to disk.

Program Standards Award

To recognize outstanding achievements of Elementary and Secondary school art programs which meet or exceed the program standards in the *Purposes, Principles and Standards for School Art Programs* booklet published by the NAEA.

Eligibility: Public or private Elementary, Middle/Junior, or Senior High Schools.

The *Purposes, Principles and Standards for School Art Programs* booklet, which includes a nomination form and self-assessment checklist, is available for purchase from NAEA Publications. For more information, contact the NAEA Publications Department.

Deadline: Awards are offered for the school year (July 1 to June 30) in which the applications are made.

Design Standards Award

To recognize exemplary Elementary, Middle/Junior, and Senior High School art facilities which meet or exceed the standards in the *Design Standards for School Art Facilities* booklet published by the NAEA.

Eligibility: Elementary, Middle/Junior, or Senior High Schools.

The *Design Standards for School Art Facilities* booklet, which includes a nomination form and self-assessment checklist, is available for purchase from NAEA Publications. For more information, contact the NAEA Publications Department.

Deadline: Awards are offered for the school year (July 1 to June 30) in which the applications are made.

Youth Art Month Award

To recognize outstanding achievements in the promotion of art education. This award is administered by Council for Art Education, Inc.

Eligibility: State/Province Associations and Youth Art Month Chairs.

Deadline: August 1

Submit: A portfolio of information consistent with ACMI guidelines.

Contact: Council for Art Education, Inc.,
1280 Main Street, 2nd Floor, P.O. Box 479,
Hanson, MA 02341
Phone: 781-293-4100,
Fax: 781-294-0808
Email: debfanning@aol.com.

The Complete NAEA Awards Packet

The materials depicted below should be submitted in order for the following NAEA Awards Nominations to be complete: National Art Educator Award, National Division Art Educator Award, Regional Art Educator Award, Regional Division Art Educator Award, Distinguished Service Within the Profession Award, Manuel Barkan Memorial Award, Lowenfeld Award, Marion Quin Dix Leadership Award, and the J. Eugene Grigsby, Jr. Award. NAEA awards not listed above require a set of materials different than the one pictured below in order to be considered complete. **Please read the description of the submission requirements for each award carefully to insure that you are submitting no more or less than what is required. Incomplete nominations will be labeled as such when processed.**

1

NAEA
NOMINATION
FORM

2

NAEA
STANDARDIZED
VITA
FORM
(PAGE 1)

3

NAEA
STANDARDIZED
VITA
FORM
(PAGE 2)

1 The Nomination Form should include the exact award title for which an individual is being nominated in the space provided. The award title should be worded exactly as it is in the NAEA Awards Program Booklet. NAEA does not recognize any "automatic progression" that a state or region may follow. Therefore, it is essential that the nomination form clearly communicate what award the nominee is being nominated for—eliminating any guess work that could result in someone being nominated for the wrong award.

2-3 The exact award title listed on the Nomination Form should be listed on the NAEA Standardized Vita as well. Only the NAEA Standardized Vita Forms should be submitted.

PLEASE NOTE: NAEA Award Program Nomination and Standardized Vita Forms are available as PDF downloads (that can be typed on) at: www.naea-reston.org/awardsprogram.html.

4

LETTER OF
NOMINATION
(1-PAGE MAXIMUM)

5

LETTER OF
SUPPORT
#1
(1-PAGE MAXIMUM)

6

LETTER OF
SUPPORT
#2
(1-PAGE MAXIMUM)

4 This should be a letter from the person who is nominating an individual for the award. This letter should refer to the exact award title listed on the Nomination Form. It should not be an older letter written for a previous nomination.

5-6 These letters can be from any 2 people who support the nomination of an individual for the award listed on the Nomination Form. This letter should refer to the exact award title listed on the Nomination Form. It should not be an older letter written for a previous nomination.

7

3x5
PHOTO



OR
PHOTO
BURNED TO DISK

7 This should be a photograph that can be used to make a quality reproduction for various publications.

NOMINATION FORM

Please type or print. This form is available as a PDF download that can be typed on
at www.naea-reston.org/awardsprogram.html.

A separate packet must be prepared for each nomination.

I _____ attest that _____
Name of Nominator Name of Nominee

is a NAEA member, and I nominate him/her for the following award: _____

PLEASE PRINT THE EXACT TITLE OF THE AWARD AS IT APPEARS IN THE NAEA AWARDS PROGRAM BOOKLET

NOMINEE INFORMATION

Membership Division _____ NAEA ID # _____ Region _____

Nominee's Home Address _____
Street/PO Box City State Zip+4

Current Employer _____ Position/Title _____

Work Address _____
School/Building Street/PO Box City State Zip+4

Home Phone () _____ Work Phone () _____ E-mail _____

NOMINATOR INFORMATION

Nominator _____
(Dr., Mr., Mrs., Ms.) Last First M.I.

Nominator's Home Address _____
Street/PO Box City State Zip+4

Work Address _____
School/Building Street/PO Box City State Zip+4

Home Phone () _____ Work Phone () _____ E-mail _____

Please include a quality photograph or digital photograph burned to disk for possible publication.
Photo will not be returned.

**AWARD PACKETS POSTMARKED AFTER OCTOBER 1, AND/OR
PACKETS CONTAINING MORE THAN 6 PAGES WILL BE CONSIDERED INVALID.**

For Office Use:

Membership Verification _____ Initials _____

Expiration Date _____ Membership # _____

Region _____

STANDARDIZED VITA F O R M

Please type or print. This form is available as a PDF download that can be typed on
at www.naea-reston.org/awardsprogram.html.

PAGE 1 OF 2

The information on this form will be reviewed by an awards committee and sent to the NAEA national office for use in the *NAEA News* and other publications. *Please do not include, binders, videos, previous accolades, etc. Award packets exceeding 6 pages will be returned to the Nominator.*

Name _____
(Dr., Mrs., Ms., Miss, Mr.) Last First M.I.

Award for which nominated _____
PLEASE PRINT THE EXACT TITLE OF THE AWARD AS IT APPEARS IN THE NAEA AWARDS PROGRAM BOOKLET

Home Address _____
Street/P.O. Box Apt.# City State Zip+4

Title (Currently employed as) _____ Work Address _____

Street/P.O. Box City State Zip+4

Home Phone () _____ Work Phone () _____ E-mail _____

List degrees held, Institution(s) and other education:

List NAEA activities on the national and regional level including offices held, committees, honors, service, etc:

List state/province and local art education association activities, offices held, committees, honors, service, etc:

STANDARDIZED VITA F O R M

PAGE 2 OF 2

List other leadership roles and accomplishments:

List membership in other professional organizations, including offices held, honors, etc:

List publications and/or exhibits:

List other teaching and/or related experiences:



Elegy to the Spanish Republic No. 171, 1988-90, Robert Motherwell. Acrylic on canvas, 84 x 168 1/8 inches.
Collection of the Modern Art Museum of Fort Worth. Museum purchase, The Friends of Art Endowment Fund.
Art © Dedalus Foundation, Inc./Licensed by VAGA, New York, NY.

Robert Motherwell

Elegy to the Spanish Republic No. 171, 1988-90

Acrylic on canvas

84 x 168 1/8 inches

Collection of the Modern Art Museum of Fort Worth
Art © Dedalus Foundation, Inc./Licensed by VAGA,
New York, NY

The traditional starving artist story that often encompasses the biographies of modern artists does not apply to Robert Motherwell. He was well educated, well traveled, and well funded as he studied philosophy at Stanford, Harvard, and Columbia before settling in as a painter (Fineberg, 2000). Additionally, the artist traveled through Europe during the Great Depression and spent months studying with the surrealists living in Mexico (Fineberg, 2000). In 1941, Motherwell became a fulltime painter and adopted the surrealists' "artful scribbling" or automatism as his key artistic technique throughout his career (Thistlethwaite, 2002, p. 115). He was an intellectual leader among the American artists, who advocated for raising American art

to the height of European modernism while retaining its autonomy (Fineberg, 2000). Motherwell was an active artist, writer, editor, and teacher.

This privileged, intellectual life does not fuel the expression of deep emotion; there's no personal tragedy here. Instead, Motherwell depicts a historical and political tragedy in *Elegies to the Spanish Republic*. The artist dedicated the series as a memorial to Garcia Lorca and the death of Spanish Republicanism, which occurred in the Spanish Civil War from 1936-39 (Fineberg, 2000; Thistlethwaite, 2002). Garcia Lorca, a poet and playwright supportive of the Spanish Republic, was assassinated. Motherwell deeply identified with Lorca's politics and later claimed that for his generation the Spanish Civil War was like the Vietnam conflict. Motherwell's series, which was originally inspired by a poem by Harold Rosenberg, consisted of almost 200 *Elegies to the Spanish Republic*. The artist's work was constructed to depict hopelessness. The huge black shapes blot out the bright yellow, which possibly represents the vibrant Spanish sun. The bold gesture of the brushwork and the dripping paint provide an expressive and emotional wallop (Fineberg, 2000).

Susan Rothenberg

Orange Break, 1989-90

Oil on canvas

79 5/8 x 95 1/8 inches

Collection of the Modern Art Museum of Fort Worth

© 2007, Susan Rothenberg/Artists Rights Society (ARS), New York

The tension and trauma apparent in Rothenberg's *Orange Break* are common elements in her work of the 1990s. As Guston does, Rothenberg mixes representational imagery into abstract compositions. This style permeated Rothenberg's early career in which she regularly incorporated images of horses into a purely abstract field. Her family, teachers, and friends encouraged her early on to pursue her artistic talent. Rothenberg took art classes at the local art museum, then studied art and sculpture at Cornell and the State University of New York, Buffalo (Grove Art Online, n.d.). In 1969, Rothenberg moved to New York City and became a part of its thriving art scene.

After a divorce in the early 1980s, Rothenberg's art became dynamic and provoking as she focused on expressive content rather than narrative. After a new marriage, she relocated to New Mexico where she energetically pursued a heated and frenetic palette of reds and oranges (Brutvan, 1999). In *Orange Break*, a single character curls itself into a circle with such tension that the figure splits in half. A power struggle exists between both ends of the figure as it breaks and joins together at the same time. Both artist-produced and viewer-produced emotions join together in this monumental painting to produce feelings of violence, anxiety, and vulnerability.

Activities

The following activities offer a variety of entry points to discuss the topic of emotion in art with your students, yet to move beyond "How does this painting make you feel?" The goal is to provide activities that address a variety of thinking and learning styles, that allow students to derive personal meaning from the artworks, that give students the opportunity to think about art in ways that they may not be accustomed to, and that offer students a chance to create original artworks based on these new ways of thinking.

A Physical Connection: In some of the works of art discussed here, human figures add to the emotive quality of the piece. Through the following bodily-kinesthetic experience, students will be able to understand the works of art in new ways.

1. Ask students to observe the figures in Bacon's and Rothenberg's paintings for 30 seconds.
2. In their journals, ask students to make a list of the emotions they perceive from the artworks.
3. Next, encourage students to assume the posture of Francis Bacon or Rothenberg's figure and describe how their bodies feel in the position. Ask them to explain how the body positions heighten the emotion perceived from their list.
4. Break students into small groups and ask each group to choose one emotion to work with. A list of possible emotions could include frustrated, overwhelmed, scared, embarrassed, etc. Have each group create a tableau using body poses that represent their chosen emotion. After each group performs their tableau, the other students should guess the emotion represented and explain what aspects of the tableau effectively illustrated the emotion.

Creative Drama: Characters often play a large part in the feeling of a work of art. This activity merges character analysis from the theater arts with the visual arts to help students better interpret meaning.

1. Divide students into small groups and assign each group one of the four paintings.
2. Working as a whole, each group should write at least four questions they would ask the characters in the painting. Have them imagine what the characters might say back, and put these ideas in writing. With the Motherwell painting, the students should imagine that the black shapes and colored areas are characters.
3. Students should then write a script focused on the character(s) in the painting. They should include stage directions and/or notes regarding gestures, the emotional responses of characters, and blocking suggestions.
4. Have each group perform their script, and then invite classmates to ask the characters questions about their experiences and emotions.

Emotional Memory Painting: Philip Guston's images are full of his personal memories, experiences, and relationships. The following instructional activity allows students to explore their own emotional attachments to objects, people, and experiences.

1. In their journals, ask students to list objects that hold special significance or meaning in their lives and list what emotions are tied to those objects. Have students bring at least three of these objects to class.
2. In class, have students sketch the objects and use the sketches to plan a composition for a larger memory painting focused on the emotions evoked by the objects. Students can abstractly use color, line, or shape to further enhance the emotive qualities of the work.
3. Students should write an artist's statement describing how the objects depicted call to mind significant memories and how the colors and formal qualities of the painting add to the image's importance.

Digital Distortions: One strategy that artists like Rothenberg employ to generate emotion is distortion (Feldman, 1992). Look at artists throughout history who have used distortion in their art like Michelangelo, El Greco, Modigliani, and Munch. This activity will help students explore the emotional impact of distortion.

1. Have students take three digital photographs of each other from many angles. One shot should include the full body shot and one should be a headshot.
2. Teach the students how to use Photoshop® to distort the photographs to amplify the emotive impact. They should experiment using various effects with each photograph to evoke different emotional states. With one of the photographs, challenge students to use distortion to produce two contrasting emotions.
3. Students should choose their strongest manipulated version of each of the three original photographs to print and present to the class. One of each of the three original photos should also be printed. Mount the six images side-by-side on black mat board. Lead a full-class critique focused on the artistic choices the students made and the challenges of the activity posed.



Orange Break, 1989-90, Susan Rothenberg. Oil on canvas, 79 $\frac{5}{8}$ x 95 $\frac{1}{8}$ inches. Collection of the Modern Art Museum of Fort Worth. Museum purchase. © 2007, Susan Rothenberg/Artists Rights Society (ARS), New York.

The goal is to provide activities that address a variety of thinking and learning styles, that allow students to derive personal meaning from the artworks, that give students the opportunity to think about art in ways that they may not be accustomed to, and that offer students a chance to create original artworks based on these new ways of thinking.

Visual Letters: The four paintings explored in this resource depict unique states of feeling and points of view as they communicate through form and subject matter. In this final activity, students create a dialogue with the artist, both verbally and visually.

1. Divide students into four small groups and assign each group one of the artworks reproduced here. Have the groups discuss what the artist or painting is trying to say to them about human experience and emotion. What messages does the artist communicate, and what choices did he or she make to convey those meanings?
2. As a group, write a letter from the artist to the viewer regarding what more the artist would want to convey in words to viewers regarding the image. Have the students read their letters to the class.
3. Individually, students should reflect upon the letter from the artist and then formulate a personal letter of response in their journals. Have students include in their letters at least three questions and three statements of feeling in response to the artist's letter.
4. Students should then translate their personal letter into a visual form, like a mixed-media collage painting, entitled "For Robert Motherwell," "For Susan Rothenberg," etc.

Assessment and Evaluation

1. One primary mode of evaluation for this unit is analysis of the student's journal writings for careful reflection and thoughtful engagement with the activity. In addition, the students could write a brief self-assessment after each activity by answering the following questions:
 - What did I do that was successful during this activity?
 - What could I do next time to improve my work?
 - What did we (the class or group) do that was successful during this activity?
 - What could we (the class or group) do next time to improve our work?
2. The teacher should provide students with a rubric with which they will be evaluated for each of the completed projects. The rubrics should provide achievement levels in such areas as emotional, portrayal of emotion through subject matter and/or formal elements, and use of media.
3. After the completion of a work of art, the teacher should lead a critique in order to understand the individual rationales behind the artwork as well as to observe how students respond to the work of their peers. Students should speak of their own work, but also make two constructive comments and ask two meaningful questions about the work of at least one of their classmates.

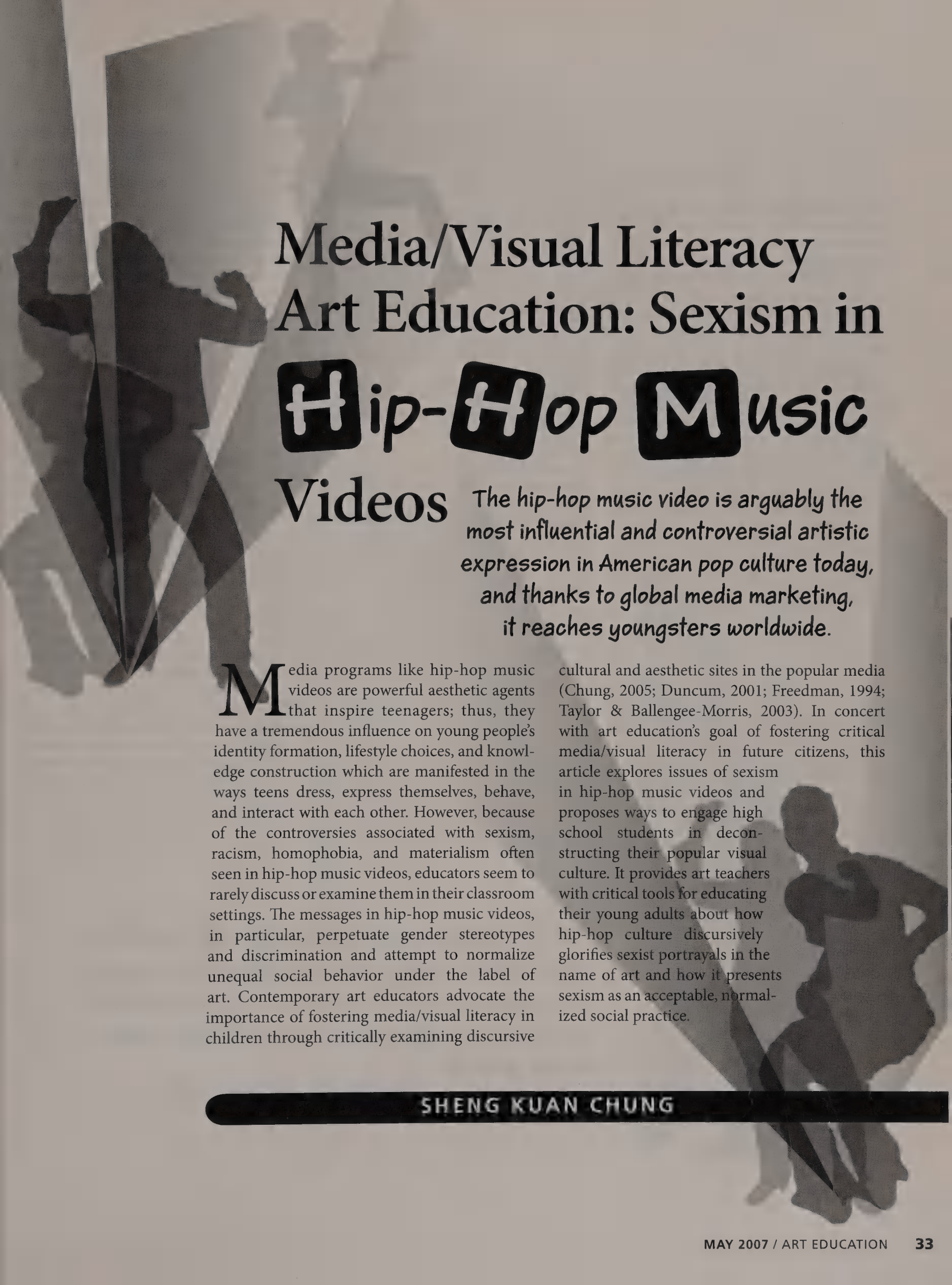
Conclusion

Emotion, in the pop culture world of students today, is often superficial, commercialized, or overly manipulative. As students are assaulted daily by a barrage of visual imagery, they would benefit from the studying the portrayal of emotion in modern painting. Furthermore, as students are increasingly held accountable for their learning in other subjects, educators must strive to keep the human element, including emotion, in the art classroom, but incorporate it in an intelligent and appropriate way to foster the student's higher level thinking, engage varied learning, and promote a deeper personal understanding of these important modern paintings.

*Cindy Zerm Ingram is Education Manager at Big Thought, an arts-in-education non-profit in Dallas, TX.
E-mail: cinzing@gmail.com*

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Media/Visual Literacy Art Education: Sexism in **H**ip-**H**op **M**usic Videos

The hip-hop music video is arguably the most influential and controversial artistic expression in American pop culture today, and thanks to global media marketing, it reaches youngsters worldwide.

Media programs like hip-hop music videos are powerful aesthetic agents that inspire teenagers; thus, they have a tremendous influence on young people's identity formation, lifestyle choices, and knowledge construction which are manifested in the ways teens dress, express themselves, behave, and interact with each other. However, because of the controversies associated with sexism, racism, homophobia, and materialism often seen in hip-hop music videos, educators seem to rarely discuss or examine them in their classroom settings. The messages in hip-hop music videos, in particular, perpetuate gender stereotypes and discrimination and attempt to normalize unequal social behavior under the label of art. Contemporary art educators advocate the importance of fostering media/visual literacy in children through critically examining discursive

cultural and aesthetic sites in the popular media (Chung, 2005; Duncum, 2001; Freedman, 1994; Taylor & Ballengee-Morris, 2003). In concert with art education's goal of fostering critical media/visual literacy in future citizens, this article explores issues of sexism in hip-hop music videos and proposes ways to engage high school students in deconstructing their popular visual culture. It provides art teachers with critical tools for educating their young adults about how hip-hop culture discursively glorifies sexist portrayals in the name of art and how it presents sexism as an acceptable, normalized social practice.

SHENG KUAN CHUNG

The success of the media industry largely depends on sponsorship by commercial advertising and innovative, if not questionable, programs that sustain viewers' interest and curiosity. For people living in the electronic age, the media is the primary source of aesthetic experience and knowledge acquisition through which they learn about themselves and the world. It is not surprising that the issues people talk about, the things they use, or the lifestyles they choose are greatly influenced by what they see on television, the Internet, commercial billboards, and in newspapers and magazines. Media images in contemporary visual culture are colored by commercial interests and are embedded with a certain set of values, beliefs, and attitudes that influence viewers' everyday choices and decisions. For instance, a hip-hop music video, whether viewed on television or the Internet, is an artistic multimedia presentation produced not merely to intensify viewers' senses and persuade them to make purchases or consume products, but also to communicate feelings, emotions, and ideas that eventually influence their perceptions and attitudes towards others and society.

Popularity/Influence

Hip-hop culture consists primarily of break-dance, graffiti, DJing¹, and rapping.² Kool Herc, a Jamaican-American musician, is generally credited with originating break-beat DJing³ and performing it for partygoers in the Bronx of New York City during the early 1970s. Several years after Kool Herc's introduction, the trio group Sugar Hill Gang released its first hip-hop hit single, "Rapper's Delight," in 1979 (Wikipedia Contributors, 2005). Since then, hip-hop music has received a lot of attention and, over time, has become increasingly popular.

A television interview on *CBS 60 Minutes* (CBS News, 2002) featuring rap singer Jay-Z, revealed that the singer had sold over 15 million music albums, more than 80% of which were purchased by suburban teens in predominately Euro-American neighborhoods. The singer claimed that he was not just selling his music, but an entire hip-hop lifestyle being promoted through his clothing line, liquor business, and movie production. *Time* magazine confirmed that suburban Euro-Americans dominate 75% of rap music sales, and in 1998 rap music became America's most popular music genre (Farley, 1999).

Hip-hop culture offers youngsters everyday aesthetic sites that propel them to seek excitement, aesthetic fulfillment, and a sense of identity and belonging. It has grown to be an American mainstream art form that influences almost every segment of the globe. Not surprisingly, increasing numbers of teenagers, regardless of racial/national backgrounds, immerse themselves in hip-hop culture and copy the ways in which hip-hop characters on television act, move, dress, and talk. The influence of hip-hop on youth is especially evident

in how African-American teens use hip-hop as a form of everyday cultural capital (e.g., language, gestures, fashion, and performance) to interact with each other and to authenticate a Black identity (Clay, 2003). Clay found that "the more popular youth were the ones that could successfully perform a hip-hop identity through the manipulation of fashion, gestures, and music" (p. 1355). Hip-hop is used by youth of color to define boundaries and status hierarchies (e.g., popularity, support, or authenticity), especially within their own ethnic peer circle.

Representations of stereotyped gender roles in popular visual culture also influence the ways females see themselves (Press, 1991; Radway, 1984; Tannen, 1990). When young girls are constantly bombarded with images and messages in hip-hop music videos celebrating women willing to commit crimes for their men and be the focus of the "male gaze," they are more likely to mistake the violence and abuse committed by their men as legitimate expressions of "gangsta love" (Pough, 2004). Hikes (2004) cautioned that children do not have a full cognitive ability to "differentiate between illusion and reality and are continually exposed to a genre of 'entertainment' that serves as the predominant and prevailing expression of African American culture" (p. 4). The negative images of African-American women in hip-hop music videos have a detrimental effect on the identity formation of young girls. For example, Clay (2003) indicated that young girls adopt a highly sexualized cultural capital to gain popularity in their own peer group. Additionally, the hip-hop music video sets the standard for what is considered attractive and desirable, such as lighter skin and long hair, for young girls of color.

Not surprisingly, increasing numbers of teenagers, regardless of racial/national backgrounds, immerse themselves in hip-hop culture and copy the ways in which hip-hop characters on television act, move, dress, and talk.



The importance of hip-hop lies in its ability to empower youth and its integration of everyday activities into an aesthetic form that is meaningful and relevant to youth culture.

Hip-hop music videos have inspired many teenagers to pursue a lifestyle with its own fashion, language, club scene, and social interaction. Alarming, most of these videos portray women as “objects of transient sexual gratification” (Teachout, 1990, p. 60), a practice that in reality promotes gender stereotypes and discrimination, while undermining a democratic society striving for gender equity.

Women as Objects of Transient Sexual Gratification

According to Anthony Kwame Harrison, a sociology professor at Virginia Polytechnic Institute and State University, since the early 1990s, the most popular hip-hop artists are those associated with the “gangsta” love and “bling-bling”⁴ style that glorifies violence and materialism, and the “big pimping” scenario that denigrates women (as cited in Roach, 2004, p. 32). The sexist lyrics, images, and scenarios in hip-hop music videos are alarming because they perpetuate gender stereotypes and discrimination. Almost every hip-hop music video seen on VH1 and MTV features scantily clad women dancing in bikinis surrounding a chauvinistic male. To attract men’s attention, these women perform erotic moves as the camera zooms in closer to their hips, buttocks, and breasts. The rapper (usually male) glorifies himself as a well-off pimp and uses provocative language to express his disrespect for these female dancers. In such a

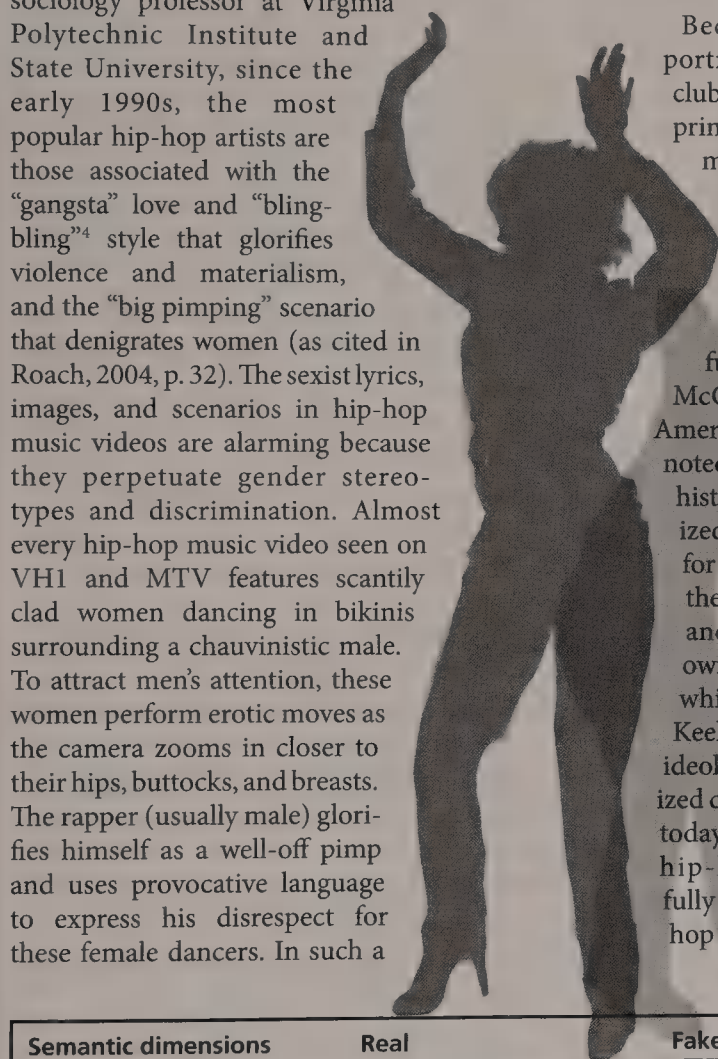
hip-hop scene, the female body is the target of the male gaze, which objectifies women’s bodies as sexual trophies. This depiction also suggests that women play a subordinate role by catering to the sexual needs of men to survive in a male-controlled arena.

Because hip-hop music videos portray women as sexual objects—club dancers, and prostitutes whose primary function is to entertain men—these women are subjected to disrespect and dehumanization. Such artistic expression does not simply portray women negatively; it also questions what they can meaningfully contribute to society. Audrey McCluskey, professor of African-American studies at Indiana University, noted that “Black women’s bodies, historically, have been sites of sexualized commodification and spectacle for the White mind. During slavery their bodies represented production and reproduction, allowing slave owners to increase their property while satisfying their lust” (cited in Keels, 2005, p. 43). Not only does this ideology of women’s bodies as sexualized commodities continue to prevail in today’s most advanced societies, but hip-hop media programs purposefully construct it to authenticate hip-hop identity.

Hip-Hop Identity/Authenticity and Sexism

Hip-hop culture, on one hand, is a vibrant artistic collage that expresses the spirit, courage, and self-determination of urban youth of color living in a challenging environment. The importance of hip-hop lies in its ability to empower youth and its integration of everyday activities into an aesthetic form that is meaningful and relevant to youth culture. On the other hand, it has emerged “from a distinct context of ghetto life that is characterized by poverty, violence, drug use, and crime” (Ryan, Calhoun, & Wentworth, 1996, p. 121). Authenticity is a key element in hip-hop’s identity and increased popularity—being true to oneself and keeping it real (Armstrong, 2004). Hip-hop culture has continued to construct and maintain its identity/authenticity through the glorification of such ghetto living conditions as violence, drug abuse, poverty, and prostitution. The construction of identity/authenticity in hip-hop culture, according to McLeod (1999), is “invoked around a range of topics that include hip-hop music, racial identification, the music industry, social location, individualism, and gender and sexual roles” (p. 138). Hip-hop music videos typically incorporate these topics to depict African-Americans struggling to survive in urban neighborhoods while dealing with ghetto living conditions.

Through an analysis of hip-hop magazines, online forums, song lyrics, and interviews with hip-hop related personnel (fans, artists, and record producers), McLeod (1999) outlined six semantic dimensions of meaning essential to the hip-hop community in constructing its identity/authenticity. Within these semantic dimensions are six binaries (see Table 1) that differentiate the “real” hip-hop from its imitators. These semantic dimensions of meaning illustrate what hip-hop insiders draw upon in establishing identity and maintaining authenticity.



Semantic dimensions	Real	Fake
Social-psychological	Staying true to yourself	Following mass trends
Racial	Black	White
Political-economic	The underground	Commercial
Gender-sexual	Hard	Soft
Social-locational	The street	The suburbs
Cultural	The old school	The mainstream

Table 1. Claims of Authenticity (McLeod, 1999, p. 139)

The explicit use of misogynic rhetoric and sexist imagery is deemed essential to the construction of identity/authenticity in hip-hop culture. In the gender-sexual dimension, McLeod uses *hard* and *soft* to distinguish proper gender roles in hip-hop; *soft* represents feminine characteristics, while *hard* symbolizes masculine attributes. The world of hip-hop itself is a male-dominated arena where homophobia and genderphobia are tolerated and even purposefully constructed. A real man in hip-hop, for instance, is not a "pussy" or "faggot." Indeed, rappers use derogatory words like these to disassociate themselves from effeminate characteristics and boost their masculinity and hip-hop authenticity. Controversial rapper Eminem (real name Marshall Mathers) constructs his hip-hop masculinity and legitimizes his hip-hop authenticity by demeaning women. For an artistic practice to glorify sexism or use sexist material to construct and authenticate its identity is problematic. This is where art education is of value in helping students develop critical media/visual literacy by deconstructing the sexist texts prevalent in hip-hop music videos.

Implications for Art Education

The media can enlighten the public on critical real-world issues, or it can perpetuate social stereotypes and discrimination. Contemporary artists like Cindy Sherman, Barbara Kruger, and the Guerrilla Girls⁵ appropriate media images to challenge such stereotypes and discrimination as racism and sexism. Kruger and the Guerrilla Girls especially have raised issues of sexism in their poster-like artwork, through which they educate the public about unequal social practices based on gender. To reach a larger audience, these artists adopted advertising techniques and displayed their art on street billboards and city buses. Although using art as a political instrument for social reform has existed for centuries, contemporary activist artists seem to be even more driven to produce visual parodies for revealing and changing unjust social behavior.

In line with the movement within art education to foster critical media/visual literacy, Freedman (1994) maintained that "a socially reconstructed art education could enrich student understanding through the inclusion of teaching about the immense power of visual culture" (p. 165). Because hip-hop is part of American teenagers' visual culture,

examining hip-hop music videos is a powerful way not only to foster critical faculty and aesthetic sensitivity, but also to facilitate an understanding of how such an aesthetic genre perpetuates sexist ideologies.⁶ Two pedagogical approaches to the deconstruction of sexism in hip-hop music videos are proposed here: *Gender as Performance* and *Feminist Rap*. These two approaches, along with the issues discussed above, are appropriate for guiding high school adolescents in examining content, expression, and context within hip-hop music videos that depict gender unequally. Each of these approaches requires the viewing and discussion of hip-hop music videos, which can be easily obtained from popular music video Websites such as Yahoo! Music Videos and MTV, or television channels VH1 and MTV.⁷ Class discussion can produce the most fruitful results while scenes (segments) of hip-hop music videos are being shown.

Gender as Performance. Judith Butler's (1990) theory of gender as performance serves as a pragmatic approach to deconstructing hip-hop's sexist portrayals. Contrary to society's conventional views of gender roles, Butler argued that the biological gender binary (masculine/feminine) reinforces the differences and inequality of the sexes in society. According to Butler, gender is not a biological condition but rather an enactment or performance (expressed, for instance, in language, clothing, movements, or actions). In other words, it is a socially constructed fluid variable associated with how people behave in certain situations:

When the constructed status of gender is theorized as radically independent of sex, gender itself becomes a free-floating artifice, with the consequence that man and masculine might just as easily signify a female body as a male one, and woman and feminine a male body as easily as a female one. (Butler, 1990, p. 6)

A music video includes a multitude of texts such as visual signs and linguistic plays of meaning and sound, which are intrinsic ideological sites open to further analysis and interpretation. Examining these visual and linguistic sites allows teens to deconstruct the prevailing notion of "women as sexualized commodities" as rendered in the hip-hop music genre.

By applying Butler's view of gender as performance to the examination of hip-hop music videos, teachers can help students to identify specific gender stereotypes or sexist behaviors and attitudes manifested in hip-hop performances and to further articulate the explicit and implicit messages being conveyed through identified gendered performances. When gender is perceived as performance, scenes of a video can be dismantled and analyzed in terms of the cultural capital (e.g., clothing, posture/gestures, facial expressions, speech patterns, or persona) that hip-hop performers adopt to enact their gender roles—in other words, what and how a video's incorporated visual and linguistic sites contribute to the impression of unjust gender roles. The following questions (in no particular order) can serve to guide high school students in analyzing a typical sexist video scene and interpret its meanings with respect to attitudes, values, self-image, and social expectations:

- What is the purpose of this scene?
- What pictorial elements/design techniques are used to get our attention?
- What is the scene trying to tell us? (viewpoint, belief, or value)
- Is the scene portraying a stereotype? Which stereotype?
- How do we know the portrayal is a stereotype?
- Is there a sexist expression in this scene, and how do we know?
- What responses is the scene meant to elicit from the viewer?
- How are the female dancers portrayed?
- Are there other implicit messages in this scene?
- What assumptions do you make from watching the scene?
- What does the scene teach young women in society and the general public?
- Can you think of any ways to challenge sexist portrayals?
- What other sexist presentations do you frequently see in the media?

Feminist Rap. Another way to approach this interrogative strategy towards illuminating hip-hop's sexism is to have students compare and contrast the typical sexist hip-hop music video with those performed by feminist rappers such as Queen Latifah, Sister Souljah, The Real Roxanne, M.C. Lyte, and Salt-N-Pepa.⁸ Although not all are consistent with feminist ideology, the music videos

Through class dialogue and creative expression, art teachers can help students critically view what they experience every day in the media; understand how gender stereotypes and discrimination are perpetuated in this very visual culture; and develop critical knowledge to make informed decisions as media/aesthetic consumers.

performed by these female rappers can be used to rebut the exploitative characterizations of female bodies in hip-hop. Hip-hop culture normalizes sexism as acceptable social behavior, delivering a message to youth that women have to engage in highly sexualized performances resembling those in hip-hop music videos if they are to be socially accepted or popular in a male-dominated society. Hikes (2004) cautioned that this is the case "particularly for young Black girls whose self-worth and self-esteem are frequently being shaped by these unrealistic and harmful images of Black womanhood" (p. 66). Feminist rap music videos offer an alternative venue to challenging and resisting the glorification of sexist portrayal in the typical hip-hop video. According to Roberts (1994), feminist rap:

focuses on promoting women's importance, that demands equal treatment for women, and that demonstrates the need for women to support each other.... In its serious exploration and glorification of African American women's history, "Ladies First" [video by Queen Latifah] seizes a televised moment and breaks the continuity of sexism and racism that dominates the music video flow. (p. 245)

For example, through the lyrics and images in her music video series, Latifah calls for respect and self-love among African-American women, promotes the importance of womanhood, and demands equal treatment for all. Another music video titled *Shake Your Thang* by Salt-N-Pepa appropriates the hyper-masculinist rhetoric about female sexuality to resist the expression of the female body as object of transient sexual gratification. Instead, the group reclaims the right of women to take control of their own bodies and sexuality.

Feminist hip-hop music videos like those performed by Latifah and Salt-N-Pepa offer adolescent viewers an opportunity to confront the stereotypical images of African-American women portrayed in the dominant hip-hop music arena. Unlike mainstream rappers, African-American feminist rappers approach Afrocentricity as a source of power to assert

their cultural identity and promote the autonomy and strength of African-American women. An African style of clothing in feminist music videos, according to Roberts (1994), can "assert an eroticism that resists the nakedness and exposure of Western styles for women" (p. 247). Feminist rap videos show scenes of resistance to sexist hip-hop images and depict women as strong individuals who live with full purpose and meaning. The method of comparison and contrast should enable students to recognize how the hip-hop genre can be empowering without degrading women.

An essential component of media literacy art education is studio production. Creative expression allows students to process what they have learned and apply it to or translate it into an aesthetic creation that manifests their understanding of media constructs and the issues explored. After examining and discussing hip-hop music videos, high school students can produce their own music videos together in groups. An increasing number of art educators incorporate digital movie/video making into their art programs (Chung, 2007). A video can be easily created on the computer with a simple digital camera/camcorder and movie-making software such as iMovie™ or Windows® Movie Maker.⁹ In making a music video collaboratively, group members are expected to work as a team performing the creative multi-tasks of scripting, filming, imaging, rapping (by a student if possible), and editing. Groups should be reminded to consider or brainstorm how their music videos may empower others without exploiting women's bodies.

Conclusion

The image of women as objects of transient sexual gratification permeates most hip-hop music videos seen on network/cable television programs and the Internet, and in fashion magazines, advertisements, and video games. Because of its high exposure and popularity, hip-hop has transformed itself into the American cultural/artistic mainstream. It

would hardly be surprising if foreign viewers misperceived hip-hop sexist depictions as an American ideal or value. The glorification of sexism is especially powerful when delivered through a multimedia aesthetic presentation like a hip-hop music video.

In a society where women have long been perpetuated as sexual symbols, the youth generation may not consider the sexism in hip-hop culture disturbing. On the contrary, many young girls are not just willing participants in these music videos; they are proud of being desired by men and of publicly showing off their bodies and expressing their sexuality. This further highlights the importance of art education for fostering critical media/visual literacy in young viewers to help them recognize what hip-hop's sexism presents to a democratic society that strives for gender equality. Media/visual literacy art education should be concerned about how this type of sexist portrayal affects the collective social values and social equality of all members of a society.

The exploration of hip-hop music videos in the art classroom offers teenagers a relevant and critical lesson in examining their own aesthetic sites and developing critical knowledge about these sites' discursive, if not sexist, practices. Through class dialogue and creative expression, art teachers can help students critically view what they experience every day in the media; understand how gender stereotypes and discrimination are perpetuated in this very visual culture; and develop critical knowledge to make informed decisions as media/aesthetic consumers. A change in hip-hop sexist culture and society as a whole is possible when people are educated in how such dehumanized representations undermine the foundation of a democratic, equal society.

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ENDNOTES

- ¹ A disc jockey (also called DJ) is an individual who selects, mixes, and plays prerecorded music. *Djing* is the act of playing and mixing sound recordings for an intended audience.
- ² According to Farley (1999), *rap* is a form of rhythmic speaking, while hip-hop comprises a mixture of excerpts from prerecorded songs. These two terms are thus not completely interchangeable.
- ³ A break is an interlude during a song, being a "break" from the main segments of the song.
- ⁴ *Bling-bling* was coined by New Orleans rap group Cash Money Millionaires in the late 1990s and is used to describe showy styles of jewelry.
- ⁵ A group of female artists founded the Guerrilla Girls in 1985. These artists wear gorilla masks in public to conceal their identities and raise issues such as racism and sexism. More information about the Guerrilla Girls is available at <http://www.guerrillagirls.com/>
- ⁶ Teachers are advised that when teaching any controversial issue such as this one, it is important to keep school principals and parents informed of the media content used in the classroom and the learning goals that the teacher is attempting to accomplish.
- ⁷ The hip-hop music videos shown at Yahoo! Music Videos (<http://launch.yahoo.com/musicvideos>) and MTV (<http://www.mtv.com/music/video/#/music/video/>) and most television channels are predominantly sexualized. Teachers should locate or record age-appropriate videos for classroom exploration.
- ⁸ The music videos of these female artists can be accessed at the MTV website and Yahoo! Music Videos (see previous footnote for Web addresses). These sites archive thousands of music videos and can be searched for and played on demand. Other,

similar hip-hop videos may be used if they feature the meaningfulness of woman's lives instead of their highly sexualized bodies.

⁹ Video/movie making as a studio project in school art programs is becoming increasingly viable since a growing number of secondary schools are equipped with computers. My article, "Art Education Technology: Digital Storytelling" (*Art Education*, March 2007), details the resources for and processes of making a digital video in the art room, from exploring topics, scripting, storyboarding, preparing imagery, and editing by computer, to establishing criteria for evaluating digital videos.

Celebrity, Illusion, and Middle School Culture

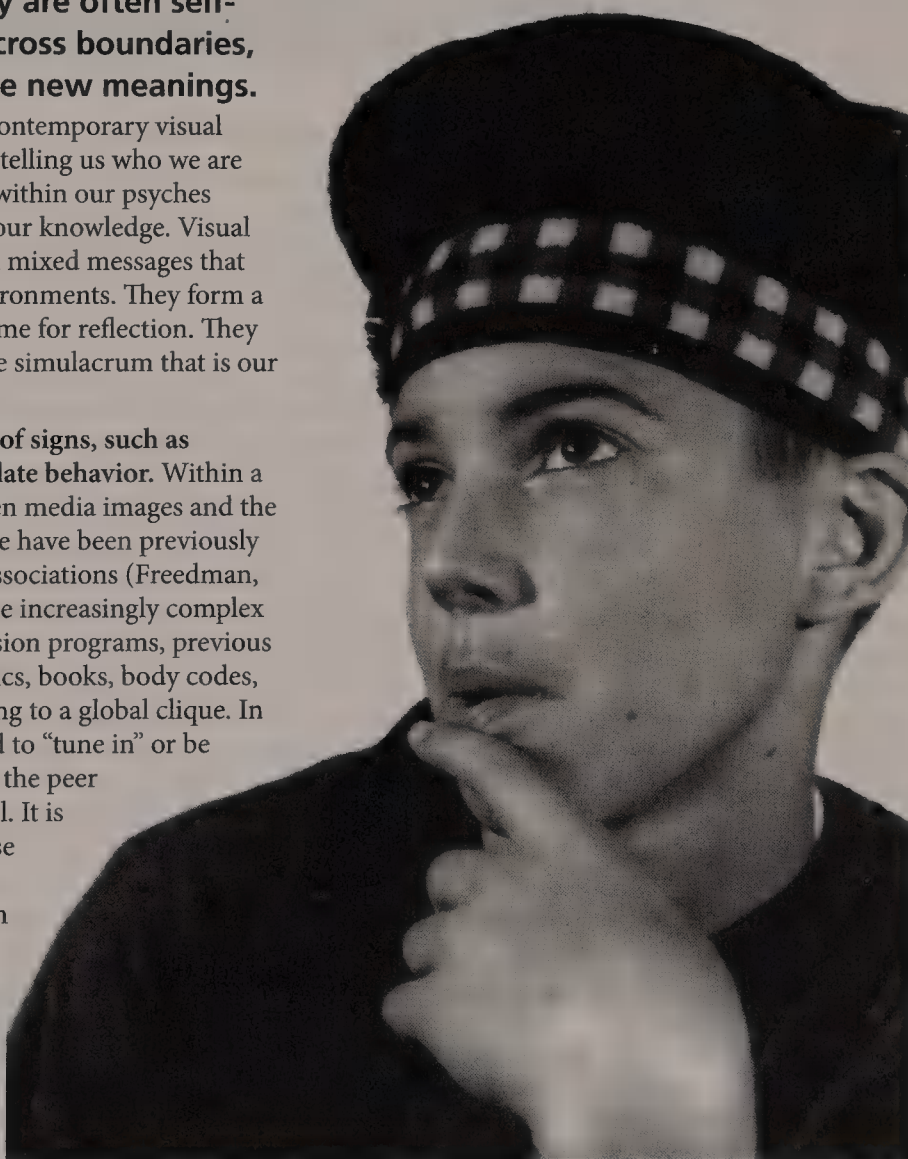
BY JUDITH BRIGGS

We live in a world overwhelmed with visual images. Often multimodal and emotionally charged, visual images can be culturally derived and historically placed. They are often self-referential and appropriated. They cross boundaries, creating odd juxtapositions to create new meanings.

Visual images create desire. As artifacts from contemporary visual culture, visual images inform us about society, telling us who we are and what we value. They register subliminally within our psyches and alter our perceptions, sometimes without our knowledge. Visual images seem to keep coming and often contain mixed messages that are in direct contrast to their surrounding environments. They form a pastiche of sights and sounds that leave little time for reflection. They are surreal. They are hyper-real. They create the simulacrum that is our postmodern condition (Baudrillard, 1988).

Humans internalize culture using a system of signs, such as language, images, and social cues to self-regulate behavior. Within a visual culture the same dynamic occurs between media images and the viewer. Advertisers juxtapose signs they assume have been previously defined for their audience to create intended associations (Freedman, 1997). As audiences mature, these signs become increasingly complex and self-referential, citing popular films, television programs, previous advertisements, music, popular products, comics, books, body codes, celebrities, etc.; they create a feeling of belonging to a global clique. In order to feel current, one is left feeling the need to "tune in" or be "tuned out" within a situation that is similar to the peer pressure to conform that one felt in high school. It is an emotionally driven cycle that defies the sense of logic, and is particularly aimed at the youth culture. Within this article, I address the notion of youth culture as a complex cross pollination of racial, ethnic, religious, sexual, and physical and mental attributes that is mediated through the signs of corporate capitalism (Duncum, 2002).

"He looks like he is thinking about something. He also looks like he is one of those rich people."



John with a hat.

"I'm telling you that John is smart, and is thinking. The camera angle is closeup and slightly down."



John looking smart.

As art educators we have been trained to both generate and to analyze images, to place them within their historical frameworks and to decode their messages. We train future artists who create and manipulate these mass images, many of which are photographic. In helping students to understand the technicalities of image creation, we can also help them to critically understand the power behind them. Relating these photographic images directly to the students' lives can prompt students to attain new levels of understanding.

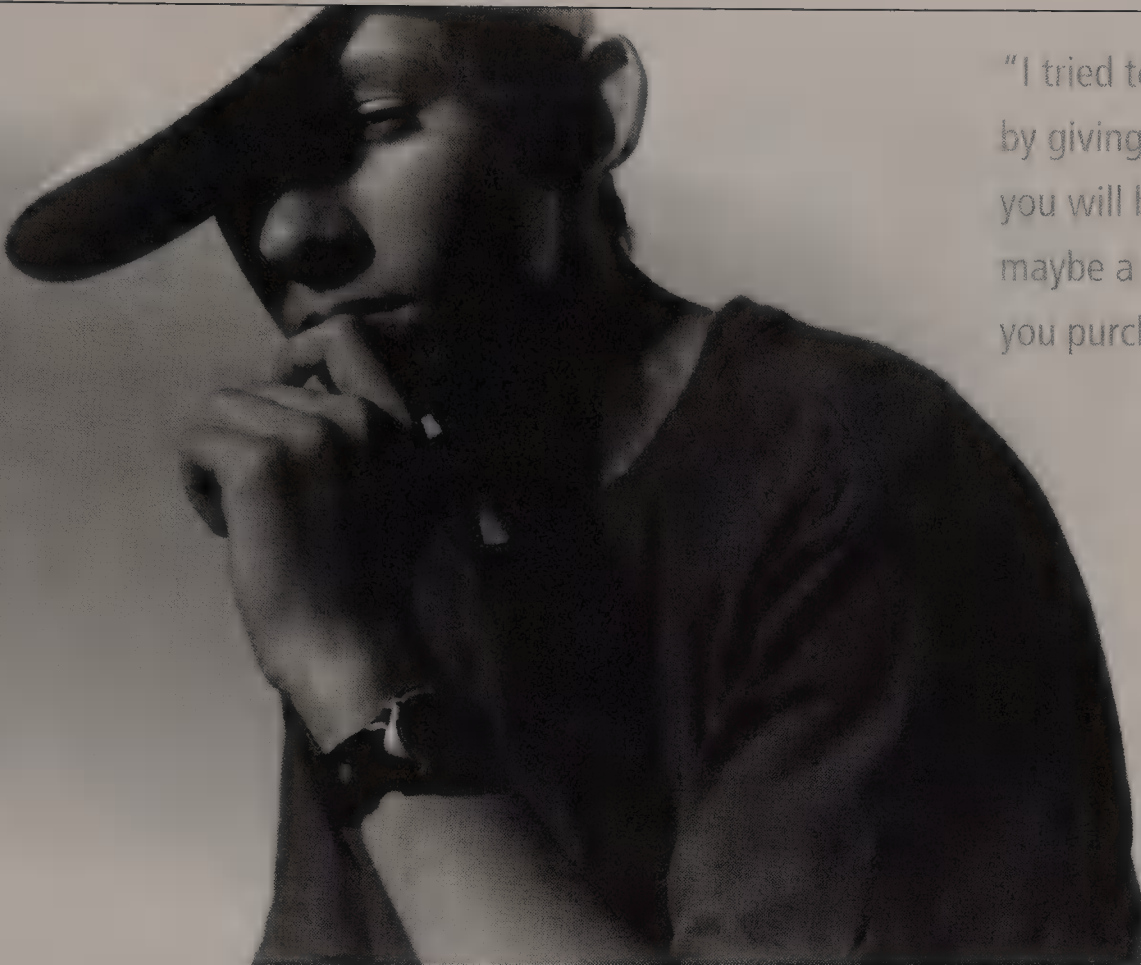
Within high schools and middle schools, non-structured small group classroom conversation often revolves around self-image, peer and parental relations. The teenage years are a naturally narcissistic time in personal development (Piper, 1994). Therefore, connecting subject matter in the art classroom with student concerns can open the door to transformative dialogue. Issues of identity and subject matter connected with it have proven to be authentic and stimulating to students of this age. However, one wonders how this sense of identity is being achieved.

Celebrity Culture

In 2003, 12-to-19-year-olds "spent \$175 billion—up 38% since 1997, according to Teenage Research Unlimited, a Northbrook, Illinois-based market research firm" (Fossi, 2004). The age group, consisting of about 33 million, spends an average of \$100 per week on items relating to themselves. Teenagers follow trends from television shows, magazines, and the Internet. Product placement in movies and in popular television programs like the O.C. doesn't go unnoticed by this age group and can start buying trend amongst teens. Teenage Research vice president, Michael Wood, claims that teens are becoming influenced by high fashion designers and the celebrities that support them (Designer Bags, 2004) as they are dressing up and accessorizing at extravagant costs. The latest trend in fashion advertising is to have a celebrity model the product (Parente, 2004): they are memorable, and bring an easily distinctive character, usually a stereotypical one, to the brand even when they aren't wearing it. Celebrities are commodities who excel at product placement; their personae are illusions created by manipulated film. Their images are virtual, and so enhanced by proper lighting, poses, hair designs, and with Photoshop® alterations, they achieve impossible levels of perfection.

Celebrities are also symptomatic of the narcissistic nature of current society, argued Steven Miller, a Rutgers professor of broadcast journalism. With digital cell phones, blogs, vanity surfing, and reality shows, Generation Y has become absorbed with itself (Harris, 2005). Images of oneself can be printed and broadcasted ten times over and sent to anyone in the world at any time. British advertiser, Oxy, sponsors the website Mykindaplace, where teens take online polls about celebrities, note new products, and produce their own blogs, complete with pictures for the rest of the web public to view (Ready to Wear, 2004). At one time the telephone was the key means of teenage communication, replaced in the 1990s by Instant Messenger and text messaging. Now Facebook, MySpace, and YouTube, with their complete interlacing of image and text, have become the norm. Everyone can become an instant celebrity by posting an image.

The Internet is a medium that can be easily manipulated, and using it, one can invent and reinvent oneself until the line between reality and illusion fades, all with the help of advertisers. Electronic media is a complex web of illusion, consumption, and fantasy targeted towards teenagers. Video games and websites act as teenage bonding mechanisms for participants to create online resistant communities. A teenager may not be able to fully comprehend



"I tried to make it appealing by giving the impression that you will be cool, slick, and maybe a little mysterious if you purchase the watch."

Jim promoting a watch.

the values and messages underlying their contents. Critical media viewing is advised as we ask whose lifestyles, values and points of view are represented by these images. Teenagers' negotiation through this cultural landmine can be a mix of resistance, cultural appropriation, and authenticity (Fisherkeller, 1997).

Visual Culture in the Classroom

When images are repeated enough times, whether they are positive or negative, they become natural and are often embedded within our subconscious minds (Vedantam, 2005). Multiple exposures to subject matter in multiple ways is a powerful teaching tool. Deconstruction of images, decoding their points of racial, political, and gendered origin becomes a project of pedagogy and of negotiation.

How do we art educators guide students through this visual morass? If we act as guides, how much will teenagers both understand and integrate? According to Minneapolis psychologist Dr. David Walsh (2005), the teenage mind is emotionally based and less likely to rely upon reason when making decisions. Would teenagers be able to understand the media's ability to manipulate images and emotions? As guides, whose values do we choose and how much agency do we grant to the student?

In helping students to understand the technicalities of image creation, we can also help them to critically understand the power behind them.

As a middle-aged, middle-class, Caucasian art teacher, I am constantly in the process of discovering how my positions and values may impact what I teach, what I don't teach, how the students may receive my ideas, and what I may learn from the students. Expecting students of this age to voice personal narratives may be threatening to groups who are not part of the dominant class (Barakett, Sacca, Baverstock-Angelus, Seewalt, & Stephenson, 2002). I am not confident that every classroom is always a safe place for students to engage in authentic, socially critical discussion. Children entered my classroom not only with an individual identity, but also with a family identity routed within a community. Therefore, I was careful in the wording of the following assignment to allow room for student interpretation of the subject matter according to their comfort levels and to allow critical discussion to arise according to student understanding. Creating an environment for questioning and reflection gives agency to the student when it arises from students' needs and interests.

By giving the students agency to create their own focus of interest, I was not only able to note the authentic transference that took place after our verbal discussion, but I was able to discern what students felt was visually important about the project.

Each class has its own character, and some are more politicized than others. The dynamics of the classroom, and the histories that the students bring to it influence the results of any lesson plan, especially if the plan allows for a breadth of personal interpretation. The following plan grew out of my

eighth-grade photography class in a Fairfax, Virginia middle school. However, it can be duplicated within any art classroom that has access to cameras, digital or otherwise, and a means of printing the results. Due to the foresight and care of the teacher who had designed the course, along with the knowledge and care

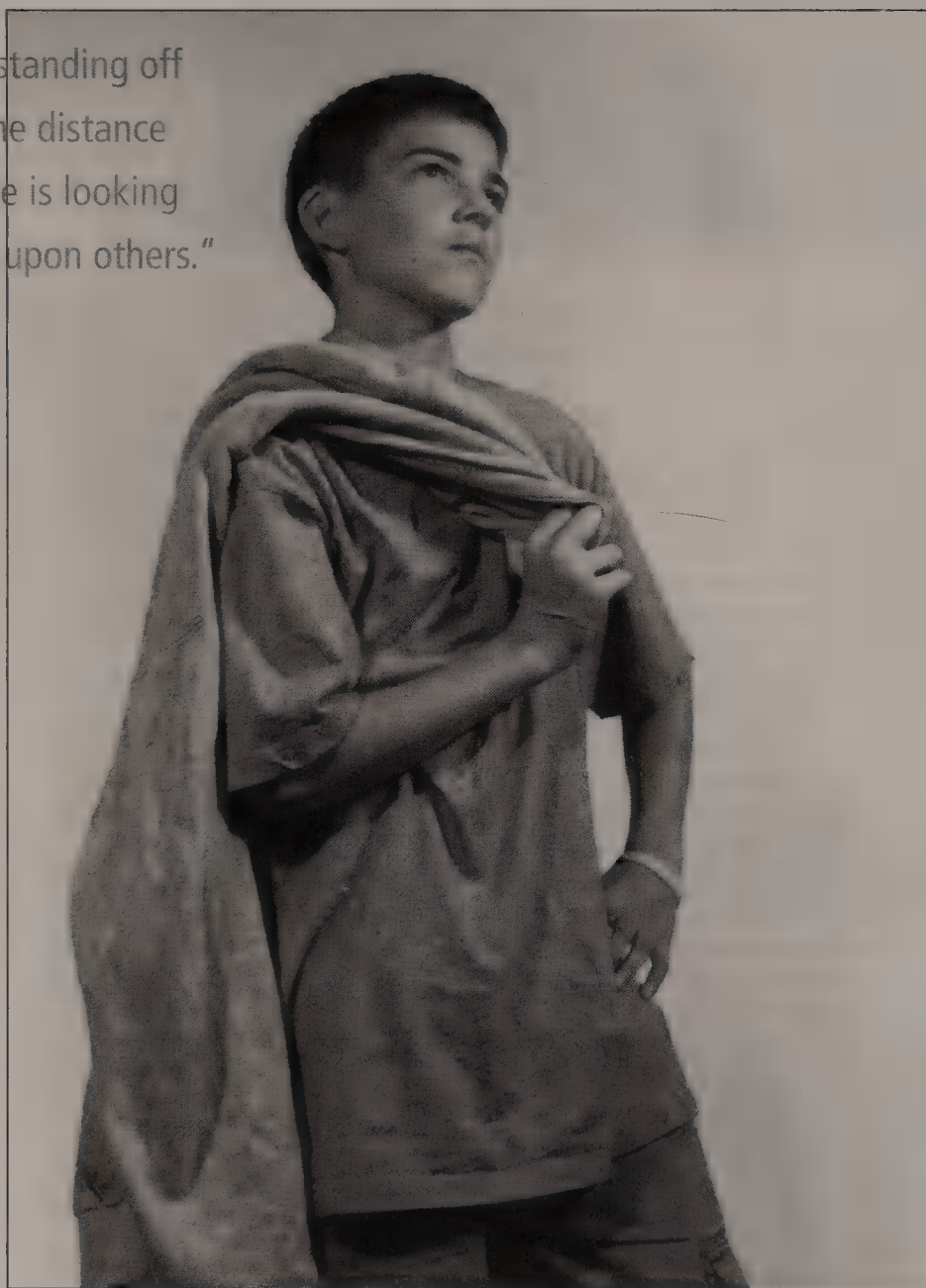
of the young art teacher who had come to run the program, students of any economic background were able to use the school-provided 35mm cameras, black-and-white film, paper, and other support materials for a minimum semester fee of \$15. Students on free or reduced lunch could take the course for free, resulting in an opportunity to manipulate personal imagery and have a slightly better understanding of the visual world.

Near the end of the semester, I presented my students with a "Celebrity Photo Assignment." Students completed preliminary worksheets that accompanied magazine advertisements; they recreated the images as thumbnail sketches, noting the placement of objects and people within the advertisement's rectangle. Within class discussion, students reviewed magazine advertisements from *Vanity Fair*, *Sister to Sister*, and *Upscale*. Students answered questions that exposed how camera angles, lighting, and composition conveyed an image to sell a product, an attitude, or a lifestyle. They came to understand that the photos had been technically altered to enhance the product. With teacher prompts, one child played off another's comments in a game of "decode the message."

The assignment objective asked the students to create a portrait that emphasized someone's facial features or aspects of their personality that may or may not be true. I suggested, but did not require, the students link the message with a product and then state whether that image showed the personality of the sitter that they knew from class. The students accompanied the photo with a paragraph explaining why they chose to frame the shot in this manner and what they were trying to tell us about the person. I asked the students to become the celebrities.

Many of the students in these particular classes were reluctant to act as models, and one young, confident, self-described "overly achieving" male volunteered to help out. I did not designate set poses, allowing students to work in a constructivist manner to make their own statements. While their picture poses made suggestions about personality, some students demonstrated through their writing that, rather than sell a product with a photographic image, they were concretely more interested in using body language and apparel to transform the personality of the sitter whom they had come to know throughout the semester.

"He is standing off into the distance as if he is looking down upon others."



John looking wealthy.

"The shadows of the glasses hid his eyes so that it gives the pictures a sort of mysterious element."



John with sunglasses.

I have listed a few of the students' comments here (students' remarks not edited):

- In the photograph the sunglasses are what's being focused on. The shadows of the glasses hide his eyes so that it gives the pictures a sort of mysterious element. He's not looking straight at the camera and his face is serious so it gives the picture a more mature look.
- This picture is to portray importance and wealthiness. The camera looking up at him and his eyes aren't looking at the viewers. He is standing off into the distance as if he is looking down upon others. Also to pose with the jacket over his shoulder makes him seem wealthy along with the wristbands he is wearing. This face is half serious half smirking, though it seems as if he is deep in thought. His hand on his hip also shows that he thinks he's hot. The original picture had part of the ceiling at the top; that took away from part of his importance. When I cropped it, it made his head higher on the paper for him to seem taller and better than others.
- In this picture, I tried to make Kevin look very rich and wealthy. I made him look like a sex symbol by grabbing his crotch. He is selling the watch to all men who want to look as sexy as he does. The lighting on his face makes him look a slight bit evil or mean. The camera angle and how he is looking at the camera makes him look better than everyone. The Polo and khakis add to the wealthy look.
- With this picture of Jim I was making a shot to promote the watch. I tried to make it appealing by giving the impression that you will be cool, slick, and maybe a little mysterious if you purchase the watch. I had a flood light directly on him from the left side and one light right on the background from the right side. I had Jim wear the hat sideways to give his face a strong, mysterious shadow.
- I'm telling you that John is smart, and is thinking. The camera angle is closeup and slightly down. The lighting was only on half his face [and it] was in darkness. I didn't crop it.
- His looking away from the camera. He looks like he is thinking about something. He also looks like he is one of those rich people. I'm really not selling anything. His just being a good model. The light was right in the face. I put it on the tripod and focused it so I get the picture well taken.

Conclusion

The students' analyses of media manipulation were quite direct and emotional, and they often missed nuances that could have led to more in depth social critique. However, through their photographs, students were able to visually convey an image's transformative power. If I had wanted photographic results that mirrored adult interpretations of power, race, and gender expectations, I would have been more prescriptive in my assignment, taking a behavioral stance in outlining poses, camera angles, and products for students to use. Even then, I am not sure if all of the students would have fully understood the implications of the desired results. By giving the students agency to create their own focus of interest, I was not only able to note the authentic transference that took place after our verbal discussion, but I was able to discern what students felt was visually important about the project.

Some of the students' comments, such as those listed here, clearly demonstrated that they had created an image to sell a product and that they had manipulated their classmate's personae to do this. Other writings displayed resistance to a request to be an advertiser, but engaged in the process of identity change that revealed an understanding of photography as

"The camera angle and how he is looking at the camera makes him look better than everyone."



Kevin as a wealthy sex symbol.

a manipulative medium. In most cases, the models' camera images did not reflect their in-class behavior. Students, as beginning level learners, found stereotyped identities, such as preppy boy and thug, easier to convey and to understand (Marzano, Pickering, & Pollock, 2001). Using clothing and props, some students experimented with changing racial identity. Since the class was predominately white, in my conversation about race and stereotype I was careful not to disrupt the comfort level of its nonwhite members.

The students' written comments confirmed my belief that marketers who use celebrities to sell products understand that the young teen market with its disposable income is still rather concrete in its thinking and buys products because they have an identification with someone familiar, someone whom they can become within a role-play. If I teach the

lesson again, I would also use magazines that are targeted specifically at the teen audience and further question the media's simplification of teenagers' role identities.

By linking visual culture teaching to students' lives and engaging them in a project that allowed some agency in thinking, students were able to gain a beginning level of understanding of how we are visually created within the world. Decoding images as a cultural and historical study must be integrated consistently within the curriculum to build a familiarity and, thus, a comfort level, within students for the process. The expectations for this decoding should be directly related to the students' developmental capabilities of synthesizing and understanding information. As educators we also must be aware of our own political agendas, and allow for alternative views that could only increase dialogue and new possibilities for learning.

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1960s' Classroom Photo, PS 128, Queens, NY, private collection.



Implications for Art Education in the Third Millennium: Art Technology Integration

BY SHERRY MAYO

The pumpkin paintings displayed in the photo above represent an art education component in a 1960s' classroom. Most would agree that today art education is far more complex than making pumpkin paintings in October. For one, art education continually evolves in response to arts technology integration. But, what exactly are the implications for art education in the new millennium? In this article, I will present and show some of the problems of the life and educational issues related to art technology integration and then provide a list and explanation of what I consider to be important points to remember when approaching the teaching of computer technology in art education.



Students need access to media theorists and multi-media artists so that they can harness data sets, realize their power as media manipulators, and participate by building their own constructions.

As Bill Buxton, principle researcher at Microsoft, stated in 2000,¹ "Tomorrow everything will be a computer." As the types of computer interfaces evolve into a seamless immersive environment, what are the problems posed by these technological gadgets for education? The need to develop new strategies for art education emerges as post-production labs become available in K-12 schools and universities. What is problematic is not access to information or better computer interfaces, but how do we assemble the vast information made possible through computer technology in meaningful ways? And how do we teach it?

Harvard's *New Pathway* case-method approach to the teaching of Business and Law (Garvin, 2003) involves students in taking a critically selective view of information available on the World Wide Web. The curriculum

presents students with a case study that requires them to solve specific problems. Students assess the information embedded in the cases and determine what questions need to be answered. They then identify the problem and conduct research to find solutions. Instructors in this model facilitate the class by prompting students to critically question their findings. This strategy requires that the students develop critical selection skills and make meaning of the information they find.

Because available information greatly exceeds our capacity to process it, the need for information filters (data making sense of other data) appears to be the most crucial. For example, metaforms prosper at threshold points where the signals degenerate into noise, where the datasphere becomes too wild and overwrought to navigate alone. In these climates, all manner of metaforms appear: condensers, satirists, interpreters, samplers, translators. They feed on surplus information, on the bewildering sensory overload of the contemporary mediasphere. (Johnson, 1997, p. 32)

Johnson (1997) described the Human-Computer Interface (HCI) as the new street that we occupy, a "metaspace" and "bewildering mediasphere." This supported the notion that the HCI is the site of cultural consciousness that will determine social organization in the future. It also demands media literacy. Whereas case studies might provide training camps for human decision-making within a vetted environment, cyberspace needs to be filtered by end-users. The ability to select critically from the vast projection of mediated data is crucial. However, we also need to understand how to deconstruct rich and fast-paced media.

Media literacy requires the understanding that the development of art historians and artists (including the deconstruction of non-textual material) is directly related to formalism, semiotics, content, and aesthetics. Experts of image construction should contribute to the understanding of material produced and mediated through the HCI. We need art educators to evaluate new media products of entertainment, journalism, and government. Students need access to media theorists and multi-media artists so that they can harness data sets, realize their power as media manipulators, and participate by building their own constructions.

Cultural Implications

Information Age culture creates a new environment to which art educators must respond. According to Bell (1973), Donald Michael's 1960s "cybernation revolution" asserted that the automation of production by computer systems would cause human labor to decrease. Human beings would supposedly increase leisure time and find a new purpose for being in the world aside from work. Instead of "cybernation" liberating the human being from work and increasing leisure time, it actually had the inverse effect. The high volume of information processing increased the time needed to make a decision. In describing a post-industrial society Bell (1973) cited Norman O. Brown, Michael Foucault, R.D. Laing, Charles Reich, and Theodore Roszak as placing "the transformation of society in consciousness: a new polymorph sensuality, the lifting of repression, the permeability of madness and normality, a new psychedelic awareness, the exploration of pleasure" (p. 476). This sounds like altered state theory from the 1960s-70s but it resonates with the phenomenon that occurred in both Silicon Valley and Silicon Alley in the 1990s. Bell (1973) predicted the swell of a professional and intellectual class and a widening gap between information-based culture and service providers. He also projected that the professional class would both require more service than before and a larger income to obtain what they would need. The increase of students seeking higher education would coincide with a society that was regulated economically, not morally.

In the 1990s, the idea of hyper-reality or the increased ability to manipulate one's view of the world via personal computing, placed the power of selection in the hands of the artist. To subvert media convention made the artist a cultural activist. Today many people have gained access to computers for their own purposes.² The utopian wish to democratize multi-media production through the personal computer has not (yet) toppled the establishment of the mega-conglomerates that control the media. However, in the dot-com days of the mid-1990s, Indie groups from Brooklyn to San Jose ran Internet companies in their studio apartments that provided challenge to even blue chip corporations. The hedonistic pursuits of new venture capital in the days of the dot-com era also coincided with a lifestyle that was increasingly global. New media GenXers expected to work at the beach with wireless technology. According to

Wallis (2006), "millennials" will demand this flexibility in their professional lives. Cubicle culture has not been supplanted, but the diaspora of urban information workers is a reality. The 1990s educational system was a composite of meritocracy, affirmative action, classic liberalism, and globalization.

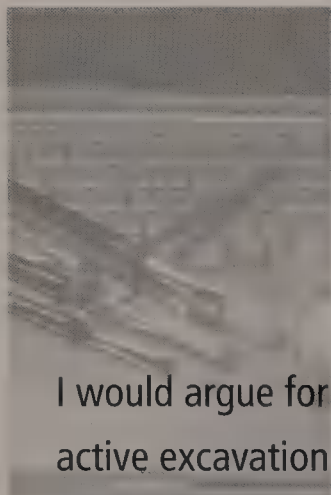
Even though the intellectual may have surpassed the priest, as Bell (1973) predicted, the dilemma regarding moral regulation in a computer-mediated society still exists. The diversity of belief systems and the expectation for an individual to self-regulate poses challenges to economic regulation in sustaining society. So what is the future of the hyperkinetic millennial kid? What role does art education have in their development?

Arts Technology Integration

In the 1980s people logged-in to large mainframes with centralized databases from their terminals. Today online databases create a less predictable landscape. Students are instant messaging in class online and/or text messaging through cell phones. We now have multifarious mechanisms of communication that are transforming social interaction and pose new challenges both in and outside the classroom. Local knowledge drives cultural production and necessitates sensitivity by cultural workers within a specific situation. In order for educators to gain a foothold within this environment and engage a new breed of students (Oblinger, 2003), they will have to become sensitive to new parameters and trends both locally and globally.

Speed and computational capabilities have increased. Since Ruth Leavitt's 1976 book, *Artist and Computer*, artistic forms of expression through computing have greatly evolved.

The term computer art still has clear meaning for many images and animations generated with customized programming, in interactive or networked formats, or based on virtual environments and complex behavioral simulations: A viewer is confronted with the tool as it delivers its message. For many other types of art that involve the use of computers, however, the term no longer applies because the fact of the computer's use is not of primary importance. As practitioners of more and more traditional art forms begin to utilize digital processes, almost all art and design will be computer art and design. (Spalter, 1999, p. 33)



I would argue for an active excavation of artists that have the aptitude and inclination toward these larger roles that would include not only scholarly research but also community outreach, creating a new artist model: artist as agent of social transformation.

There exist new forms of expression such as digital painting, eco-art, net-art, robotics, and artificial intelligence. Although an artist is free not to paint and not to code, the need for visualization across industry has expanded the need for artists. Wilson (2002) suggested that artists can make large contributions to industry in end-user interface design and scientific research. Artists such as Bill Buxton³ functioned in this way and worked for academic, industrial, and governmental research groups. New technologies facilitated interdisciplinary conversations that produced hybrid constructions in all areas of study and commerce. Critically understanding the computer is crucial for today's artist.

Artists and art educators might have the edge on the future in the inherent constructivism of their practice. With pencil, brush, or welding iron, artists come up with creative solutions to open-ended problems. Sustaining artistic practice and the pursuit of an art education take resourcefulness and proof of value added to society. Technological media provides artists an opportunity to be media literacy experts, visualization modeling experts, interface designers, emergent technology developers, art educators, artist-researchers, and social engineers. Artists, like researchers, create new knowledge through studio practice. Artists, educators, and cultural objects are significant contributors to our evolution, and their contributions should be cultivated in art education models that integrate arts-technology experimentation and create new spaces for self-directed interdisciplinary inquiry.

Art Education

To better understand how art education can contribute to human understanding, there is a need to ground art educational research within the theories and practices that surround art making. It is from this central site of investigation that other derivative practices such as critical and philosophical analysis, historical and cultural commentary, and educational praxis emerge. (Sullivan, 2004a, p. 800)

What role does the artist-researcher have in arts technology integration? There exist new opportunities facilitated by digital technologies that create new social networks and allow artists to occupy new spaces in terms of media experimentation and disciplinary cross-fertilization. Artistic pursuits involve different ways of knowing about being human and I foresee Visual Arts Research Institutes

(VARI) emerging that engage artists in research-driven artistic practices. I would argue for an active excavation of artists who have the aptitude and inclination toward these larger roles that would include not only scholarly research but also community outreach, creating a new artist model: artist as agent of social transformation.

Banff, a Canadian new media arts center, hosted the first New Media Art History Summit entitled: "Refresh! First International Conference on the Histories of Media Art, Science and Technology."⁴ This historical moment marked the canonization of a new field of study. Fine arts departments added digital components to their foundations curricula and sought artist/educators who combined traditional materials with the digital.⁵ Whether explicitly using "new media" in their title or not, programs dedicated to a flavor of new and technological media are growing at the college level. There exists value for having an artist with technology skills to contribute to problem-solving HCI design, emergent technology development, and digital aesthetics. However, there is also inherent value in artistic practice that is driven by self-expression, the qualities of poetry, aesthetic investigation, and cultural critique.

A conference entitled *Share, Share Widely: Conference on New Media Art Education*, hosted by the City University of New York in 2005, dedicated itself to examining issues of formulating a pedagogical position within the new media field by gathering a pool of educators together. There exists a struggle to gain respect for arts technology scholarship in academia.⁶ Artistic practice is a form of research (Sullivan, 2004a) and artists need to take a role in the interpretation and empirical inquiry of the art forms that they release into social space.

Arts Technology Implementation for K-12 Educators

The arts workshop that I direct is part of a community college dedicated to fostering digital arts education across the lifespan. We developed a pre-college program serving youth from 7 to 17 years of age. Our youth community spans from at-risk inner-city youth to a broader population of rabid technology consumers. The partnership with our local School District enabled us to realize our benefit to our local K-12 population. The community college is in an interesting position between K-12 and higher education.

It is the link between these two systems and can act locally to offer its unique resources to both communities. The experience that higher education has with arts technology education is not shared easily with other learning communities. Our arts workshop felt that it was within our mission to actively share our resources and curricula development expertise with other community partners. We serve an average of 350 youths per year through arts technology education offerings and have learned a few things that may be valuable to art teachers today. The following is a compilation of points to consider when teaching arts technology:

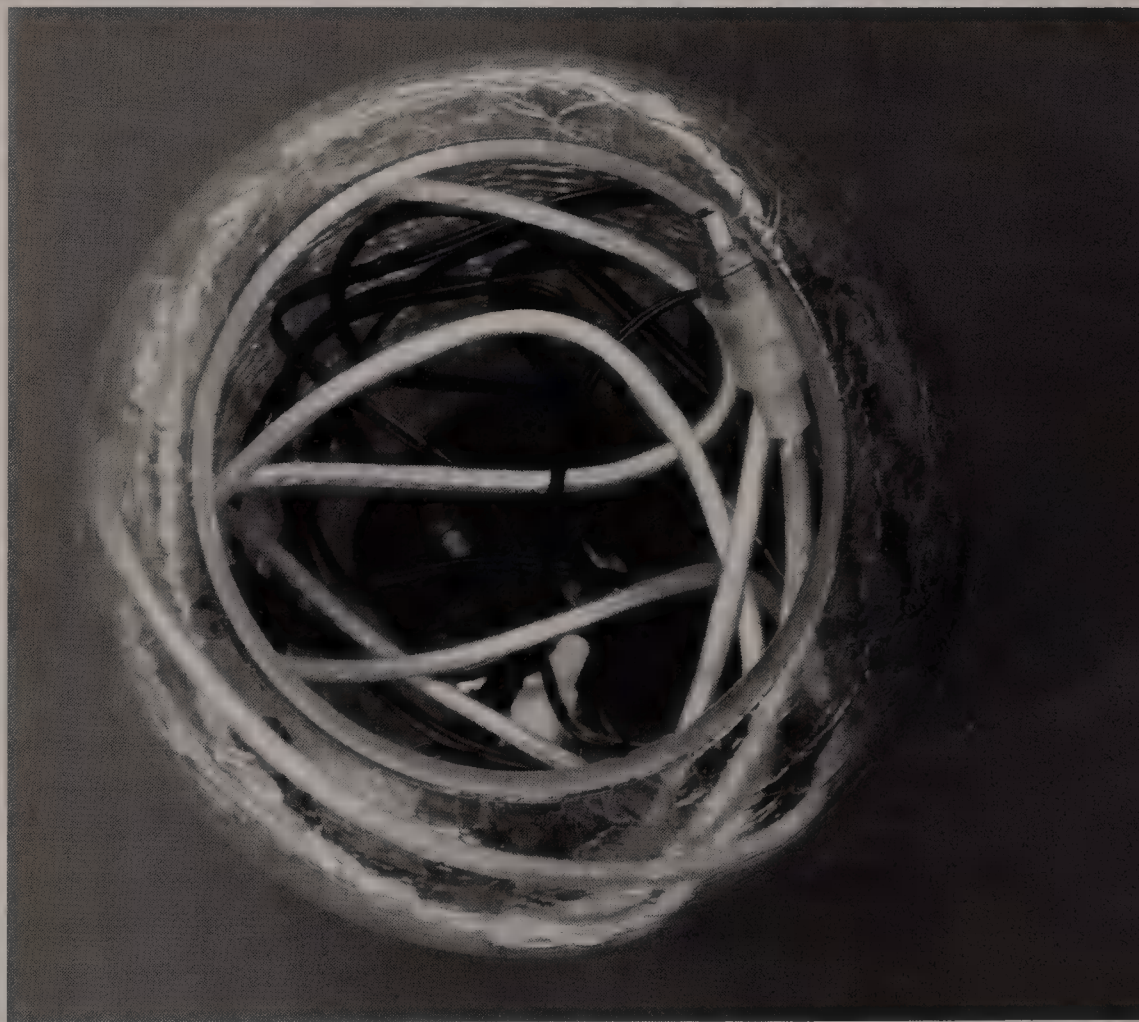
Do not focus on teaching the software. The software and its complexity can dominate a lesson. It is not essential that students learn every feature of a software package. It is more important that the lesson is project-driven. Students will easily lose interest in learning a software package without creating a project. Understanding the goal of the project and how the software is a valuable tool in achieving that goal is most important. Outlining the key concepts behind the technology will serve the student better than a lot of specific software functions. For instance knowing what vector graphics is and how it is useful in digital illustration is a foundation concept that will allow students to better use Adobe® Illustrator® as a tool.

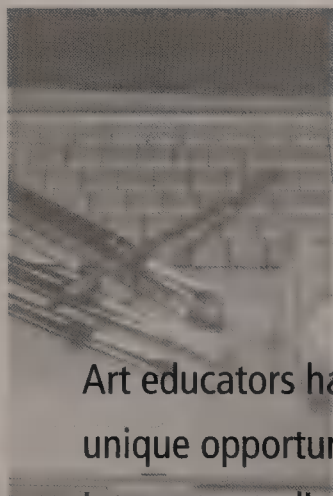
Teach your students to be flexible about interfaces. Software and computer interfaces change rapidly over time. It is valuable to teach your students to focus on skills such as “copy and paste” that will remain the same across software programs rather than relying specifically on a software package. Many of the interfaces in arts technology programs have similarities and repeat functions. It is useful to draw attention to these features and demonstrate how students can repurpose skills and understand software on their own. Students benefit by learning how to use embedded help features to answer their own technical questions. There exist online tutorials for specific effects and podcasts for many software packages. Students should be made aware of these resources so that they may customize their software use.

Emphasize pre-production. Spending lesson time on planning the project is worthwhile. The pre-production process is the most vital phase of any art and design project. Story-boarding and a materials list should be

made before attempting to implement a project. Creating a production list of ideas/subjects that need to be photographed, drawn, video-taped, etc. should be done beforehand. This phase includes brainstorming on a project assignment to come up with a concept, doing visual research and collecting images and text to work from, and composing preliminary sketches and a project outline.

Integrate traditional materials with the post-production process. If you are an art teacher who finds satisfaction from the hand-made qualities of those pumpkin paintings⁷ and miss the fingerprints in children's artworks, you might consider combining pencils with pixels. Using the computer should not displace working with materials in the art room. Beginning with the pre-production phase provide many opportunities for integrating painting, drawing, and writing into a digital media-based project. The production phase is rich with opportunities to develop hand-made works of art and objects that can be later scanned into the computer and combined with computer illustration elements, digital painting, and special effects.





Art educators have the unique opportunity to integrate studio practice with technology that can help lead the way in teaching with technology and crossing boundaries between real-world materials and digital media.

Use the Internet for visual research. Do not forget to use the Internet in your studio art process. The Internet not only offers image-searching features in Google™ that can facilitate brainstorming for concepts but also provide reference materials for developing imagery. World Wide Web designers often use this technique to find images suited to the style (e.g. 1950s' cars) of their assignment that they then imitate to develop a new image. It is important that images are transformed significantly enough to be distinct from the original research source.

Create a culture of responsible use. It is important to discuss responsible computer use early on in arts technology experimentation. This spans from encouraging the use of appropriate materials among children to helping them to understand copyright and intellectual property. The computer has made these topics controversial. You may want to introduce the *Digital Rights Millennium Act of 1998*.⁸ There has been much discussion regarding this legislation and recent appendices to it. It is often difficult for students to understand what is *Fair Use*⁹ and what is theft of others' artwork.

Incorporate dialog about technology into your art discussions. The study of art today also demands an understanding of the technology used to make the work. In arts technology projects the use of technology is not just a means to an end but a part of what the art is about. Integrating dialog about technology and its history of development can be useful in aiding students to understand the world in which art exists today. Creating a technology timeline by decade in relationship to notable works of art can be helpful in fostering this discussion.¹⁰

Introduce new media contemporary art. Last mentioned, but perhaps most important is to introduce digital artworks. These works are rich subjects of discussion and idea generation for students. This is another way to use the Internet since much of this work exists online. The way we interact with artwork is being challenged and opens up new pathways for talking about work and learning. Today's students will continue to challenge art making and create new forms of expression never before envisioned. It is important to introduce them to contemporary pioneers.¹¹

Art educators as teachers, artists, and researchers have an opportunity to utilize this new landscape of digital technology to develop the artist-researchers of tomorrow. Teachers are human programmers and agents of social transformation. Art educators have the unique opportunity to integrate studio practice with technology that can help lead the way in teaching with technology and crossing boundaries between real-world materials and digital media.

Dr. Sherry Mayo is critically engaged with arts technology integration in higher education and is exhibiting in New York, nationally, and abroad.

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ENDNOTES

- ¹Bill Buxton spoke at the Computer Art Department, School of Visual Arts in 2000.
- ²See YouTube <http://www.youtube.com/self-broadcasting>.
- ³For information about Bill Buxton, see <http://www.billbuxton.com>.
- ⁴See <http://www.banffcentre.ca>.
- ⁵Recently, New Media programs have been sprouting including the New Media interdisciplinary B.A. at SUNY Purchase. In addition, there exists an undergraduate and masters program in New Media Arts and Science program at the Indiana University-Purdue University Indianapolis School of Informatics.
- ⁶There exists *Leonardo Magazine*, a journal for new media scholarship, and now others are emerging such as *Digital Creativity* from the UK, dedicated to practice-based research in computer art and design education. However, the possibilities for arts-based investigation incorporating arts technology experimentation are broad.
- ⁷See 1960s classroom photo on p. 2.
- ⁸Digital Rights Millennium Act, 1998 see <http://www.copyright.gov/legislation/dmca.pdf>.
- ⁹The rule for educators in using intellectual materials for educational purposes. For more information see <http://www.copyright.gov/fls/fl102.html>.
- ¹⁰Two resources I frequently use to support classes are http://en.wikipedia.org/wiki/Timeline_of_CGI_in_film_and_television and <http://accad.osu.edu/~waynec/history/timeline.html>.
- ¹¹This material may be hard to find. Two good places to begin are Rhizome.com and Eyebeam Atelier.

Call for Articles, Commentaries, and Reviews on Policy and Art Education

Special Issue of *Studies in Art Education*

The *Studies* Editorial Board is pleased to announce that the Winter 2008 issue will focus on policy and art education. Policy, formal and informal, codifies values, attitudes, beliefs, and public preferences influencing decisions and defining courses of action. Policy informs government, professions, interest groups, and associations among many other social groups. How decisions are made, and actions taken (i.e., autocratic, consultative, democratic, consensus), impact working relationships and establish the authority and credibility of an organization.

External and internal policy shapes art education occurring in public/not-for-profit venues such as schools, museums, and community arts centers. It also influences art education offered by for-profit locations such as those devoted to "crafts" and hobbies as well as informal settings such as the home or interest group. Given the ubiquity of policy, and the profound influence that it exerts on education, it is vitally important that policy be studied critically and thoroughly.

The purpose of this special issue of *Studies in Art Education* is to research, critique, comment on, and review policy as it relates to art education. Authors are invited to submit research manuscripts, commentaries, and media reviews on a range of topics including, but not limited to, policy generation; specific policy areas such as cultural policy and economic policy as they relate to art education; strategies for advancing the public dialogue on policy matters; historical studies; policy specific to particular venues and constituent groups; policy analysis; theoretical issues associated with policy; and critical and comparative approaches to policy.

Follow established submission guidelines.

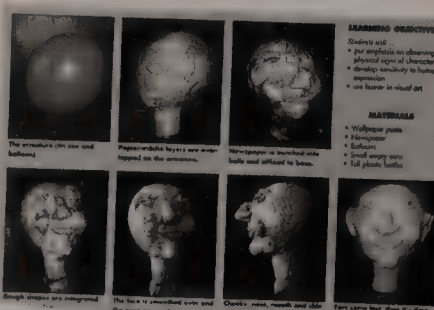
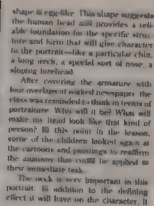
Send research articles to Doug Blandy, Senior Editor, *Studies in Art Education*, 5249 University of Oregon, Eugene, OR 97403-5249.

Send commentary manuscripts to Karen Keifer-Boyd, *Studies* Commentary Editor, School of Visual Arts, 210 Arts Cottage, The Pennsylvania State University, University Park, PA 16802-2905.

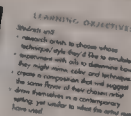
Media reviews should be sent to Christine Marmé Thompson, *Studies in Art Education*, Penn State University, School of Visual Arts, 207 Arts Cottage, University Park, PA 16802.

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In The Manner Of



by Len Matheson

I have a wonderful bunch of advanced art students made up of jockers and seniors. Besides being artistically inquisitive they were also—and more importantly—artistically challenged! I must admit with a slight chuckle, on many occasions I was concerned with the self-worth of these students. I must admit with a slight chuckle, on many occasions I was concerned with the self-worth of these students.

With many projects I introduce to my students a lesson of historical relevance and an artistic challenge. One of the most significant projects I've ever taught is a lesson on the Holocaust. I introduced it to my students by showing them a video of a Holocaust survivor. I then asked them to write a letter to the survivor. I then asked them to write a letter to the survivor. I then asked them to write a letter to the survivor.

*Published September to June.
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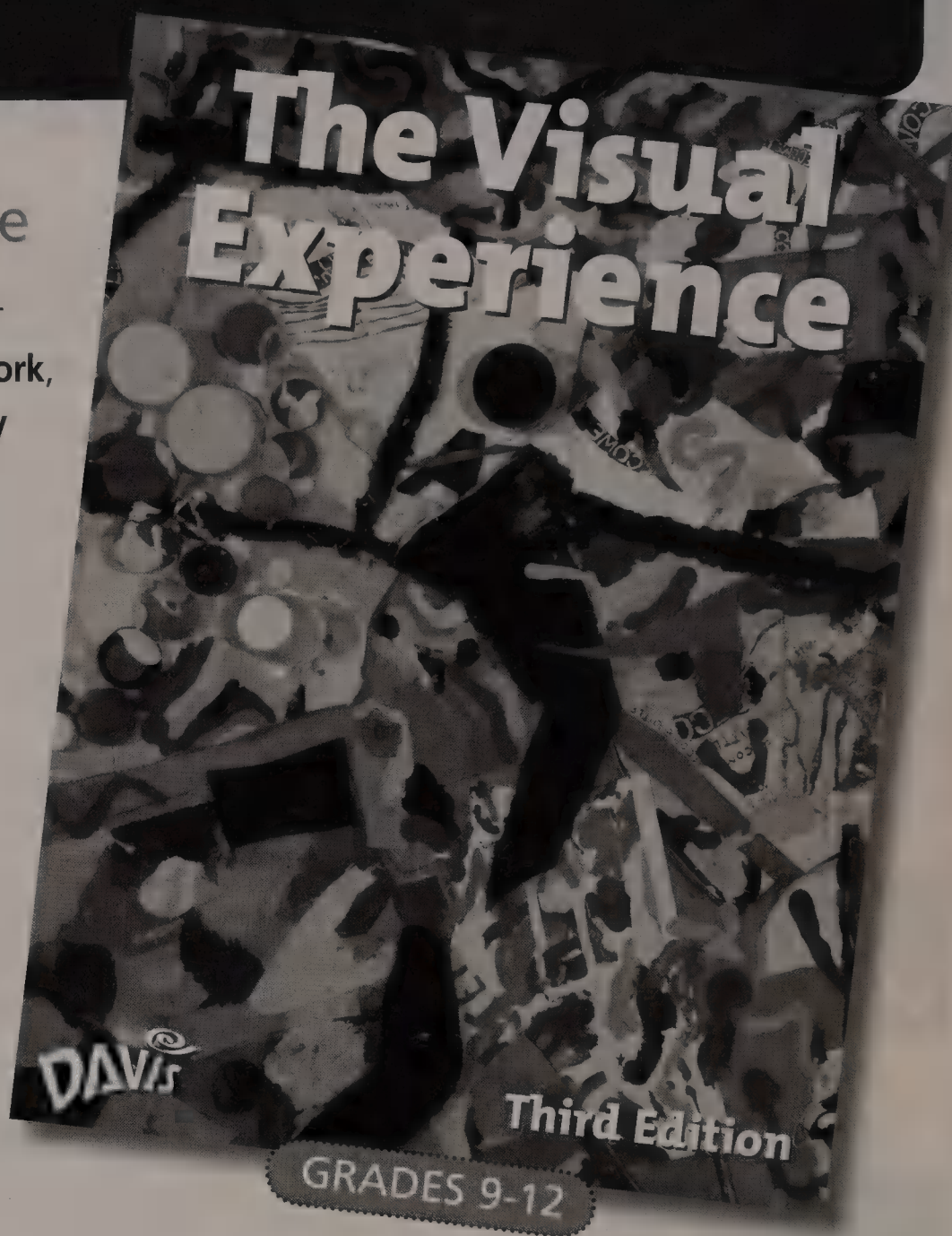
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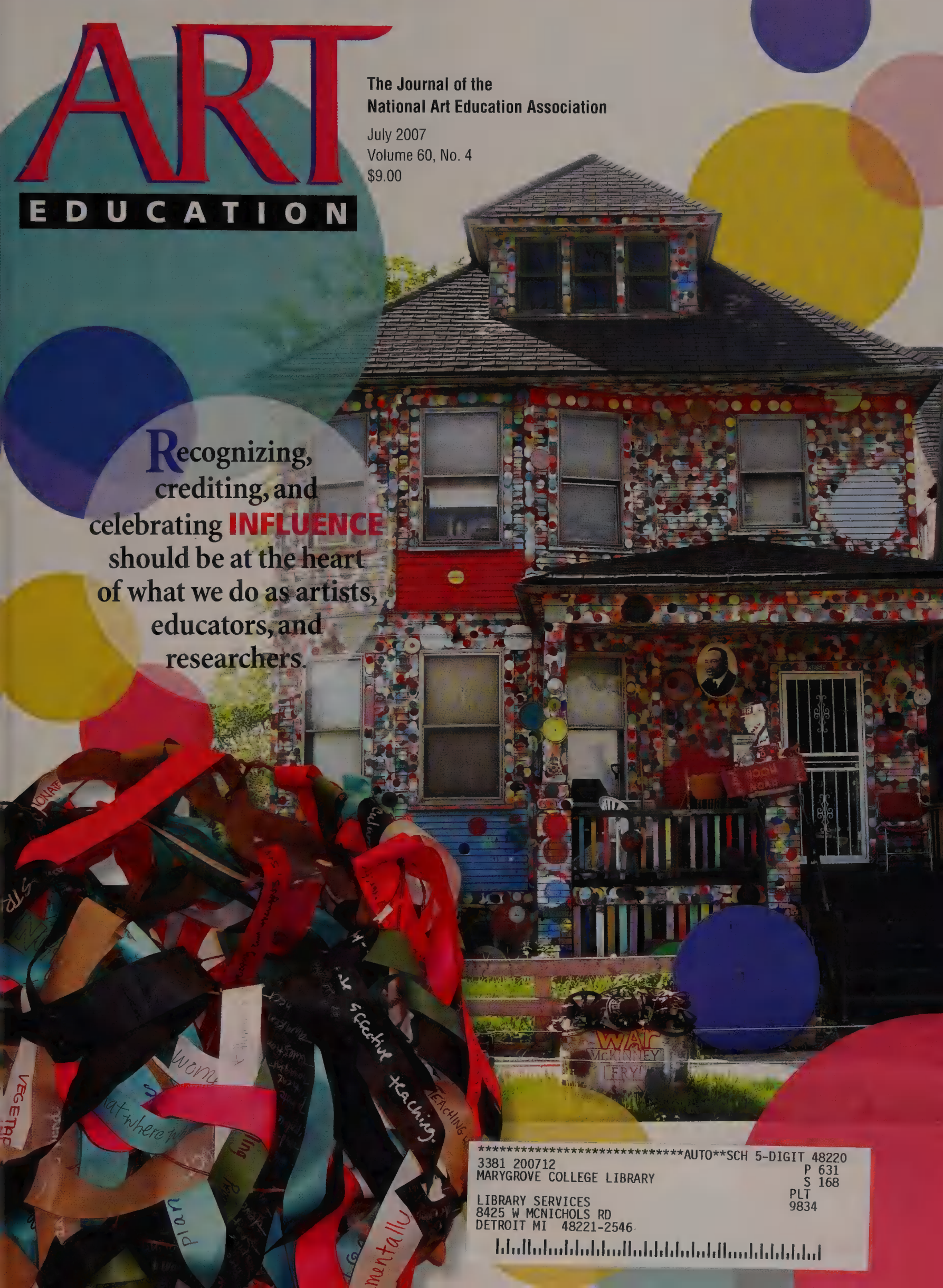
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EDUCATION

The Journal of the
National Art Education Association

July 2007
Volume 60, No. 4
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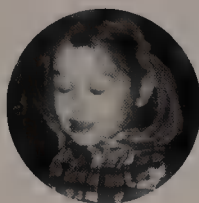
ART EDUCATION

The Journal of the National Art Education Association

July 2007

Volume 60, No. 4

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Cover: *Dotty Wotty House*, 1993–2001, by Tyree Guyton, from "Art to Bring About Change: The Work of Tyree Guyton," p. 27. Random weave basket from "Random Weave: Developing Dispositions to Teach Art," p. 9. Quote from editorial, p. 5.



At the NAEA Convention in New York, Daniel Pink (2005) told us that in order to succeed in what he calls the “Conceptual Age,” we must be innovative thinkers who move beyond traditional and predictable thinking.

This idea coupled with the vast technological advances that come at us daily—making possibilities seem overwhelmingly endless, is both exciting and terrifying. Artists, art teachers, and theorists tend to seek the original and creative idea—something that no one has ever thought about before. No one seems to want to be derivative or predictably influenced. They want to think outside the box. And yet, within the quest and indeed the age of seemingly unlimited ways of thinking and doing, is the distinct knowledge that with every idea, research, lesson plan, and work of art, there is always influence. Influence is inescapable.

In literary theorist Harold Bloom’s *The Anxiety of Influence: A Theory of Poetry* (1973), he proclaimed that all artists are ridden with an anxiety as they both recognize and criticize those who came before them. After all, if the prior work is not incomplete or falling short in some way, what would be the purpose of the work of the present artist? Therefore, credit and admiration are accusations of sorts as the present artist distorts as well as devours those influences that he or she loves so much (pp. 19-48). In Bloom’s writing, originality is achieved as a result of rewriting the past and unconsciously taking credit for the work done before (Botstein, n.d.).

*Embracing and celebrating
influence can actually
inspire an innovativeness
and creativity that deepens
our human understanding.
And, is that not what drives us
as artists and art educators?*

In his *Harper's Magazine* article entitled "The Ecstasy of Influence," Jonathon Lethem (2007) freely admitted the sources and influences of his work while at the same time invited his readers to take with them what they wished.

Finding one's voice isn't just an emptying and purifying oneself of the words of others but an adopting and embracing of filiations, communities, and discourses. Inspiration could be called inhaling the memory of an act never experienced. Invention, it must be humbly admitted, does not consist in creating out of void but out of chaos. Any artist knows these truths, no matter how deeply he or she submerges that knowing. (para. 13).... Don't pirate my editions; do plunder my visions. The name of the game is Give All. You, reader, are welcome to my stories. They were never mine in the first place, but I gave them to you. If you have the inclination to pick them up, take them with my blessing. (para. 64).

Influence is an integral component of every article in this issue of the journal. Author Sally Gradle explores the ways artistic practices and community experiences shape teacher dispositions. One of author Patricia Lynch's students inspires her to look at the ways artmaking is a pathway to learning. Influence, according to author Robin Vande Zande, is felt through everyday design. In the "Instructional Resource," author Melanie Buffington shares the ways that public art affects communities. Author Olga Hubbard offers guidelines for productive dialogue that influences meaningful approaches to works of art in the museum. While Jennifer Crum explains that students' work at home influences their interests, abilities, and values for art in school. Author Wendy Strauch-Nelson shares stories of interdisciplinary connections as well as administrative directives that broadened her approaches to teaching and learning vocabulary.

The term "influence" is obviously an important aspect of art and education. Artists affect other artists. Styles stimulate change. Curators design art exhibitions to "attract viewers... and influence them toward positive ends" (Burton, 2006, p. 64). Students sway other students. School principals shape policy and teachers, hopefully, inspire thinking. Granted, influences can be positive and negative. Knowing the difference is key, but recognizing, crediting, and celebrating influence should be at the heart of what we do as artists, educators, and researchers. Many other academic fields of study embrace influence in their

research activities. Building upon other's research is standard practice in rocket science, engineering, computer science, and medicine. It is getting the job done, finding the answers, and promoting the ideas that are important. Influence should not drive artists, educators, and theorists to anxiety. On the contrary, embracing and celebrating influence can actually inspire an innovativeness and creativity that deepens our human understanding. And, is that not what drives us as artists and art educators?

Pamela G. Taylor
Editor

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LETTER TO THE EDITOR on p. 24

BY SALLY GRADLE

It is rare when students note that we also teach in order to experience *something yet unknown* in our teaching selves; whether this is a greater capacity for reflection, a shift in our viewpoint of the learner, or an adaptability in approaches. In artmaking, however, teacher candidates readily admit that their experiences are filled with unknown factors. The unknown in artmaking is eventually given form and becomes the visible proof of growth and process. In a sense, the unknown becomes the *evidence of a disposition* for continued engagement in art.

In this article, I explore the connections between artistic practice and teaching as means for illuminating some of the dispositional qualities needed in future teachers.¹ I look at the disposition indicators outlined by the National Council for Accreditation of Teacher Education (NCATE) as a guide for teacher educators; and then share my previous observations about dispositions that led to this research. I highlight experiences in a course on curriculum for preservice art teachers to explain how teacher candidates' dispositions were cultivated through community teaching experiences. Using group performance art pieces as 'before' and 'after' indicators of their growth in dispositions, I present the resulting findings from this research and implications for practice.

Background of the Inquiry: Artistic Practice and Teaching

In an earlier article (Gradle, 2006), I wrote about artistry after studying preservice art teachers' artmaking experiences. Students had commented, for example, that many of their projects began with a feeling of uncertainty. The necessary risk-taking that got them beyond the blank page or canvas seemed to be critical for their success; as was the flexibility that they noticed when exploring unfamiliar media and methods. Some also indicated a certain amount of tolerance for loosely conceived designs. These were generally described as having no 'pre-determined outcome,' or, 'waiting to see what would happen next.' They noted the somatic knowledge—the intuitive, "felt" quality of experience that led them to select a particular resolution to a problem, or, as Elliot Eisner (2002) referred to it, "judgment in the absence of a rule" (p. 76). Students also seemed to accept that they would have to generate many ideas on the way to fleshing out the final work. These responses were similar in the second group of students that I taught at another university.²

The problems my students noted related to their processes of artmaking are also noted by many artists. Art educator Sydney Walker (2004) has pointed out that many contemporary artists search for contradictions, take risks, and tolerate ambiguity in their process of working. Through a comprehensive examination of texts and art works, Gaye Green (2006) articulated that the working styles of several artists such as da Vinci,

van Gogh, Kollwitz, and Liu suggest that many critical thinking skills and dispositions (revision, fluency, self-regulation, persistence, and flexibility, among many others) are "especially significant when making art and teaching students to explore artistic possibilities to their fullest extent" (2006, p. 48).

Dispositions for Teaching

What do qualities such as the ability to remain flexible, curious, willing to revise, take risks, and suspend closure in one's thinking of an idea have to do with teaching, and in particular, dispositions for teaching? In teacher preparation, as explained by NCATE, dispositions or tendencies to 'be' a particular way in a classroom are formed by the beliefs and values that guide an educator. NCATE (2006) standards regarding teacher dispositions suggest that candidates should "reflect the dispositions expected of professional educators as delineated in the professional, state, and institutional standards" (section 4, paragraph 19), which leaves the door open for many interpretations by teacher education programs.

What is most interesting and most applicable in this research is the candid admission by NCATE that teacher candidates should be *aware* of their dispositions, and should be able to change their manner of relating to learners if and when this becomes necessary. NCATE notes that it is essential to learn from the processes of teaching, adapting, and being aware of the learners and the context. Yet, if transformation of an individual's dispositions regarding teaching, learning, and contexts for learning are to be engendered, then *how* is a practice that must include this awareness best initiated? NCATE implies through phrasing that dispositions—at least partially—embrace growth, awareness, responsive reflection, and the ability to risk (evoking similar qualities that we note in artmaking). Could the same qualities become evident through practice? And could they be assessed if they were evident?

The unknown in artmaking is eventually given form and becomes the visible proof of growth and process. In a sense, the unknown becomes the *evidence of a disposition* for continued engagement in art.

Both John Dewey (1932, as cited in Simpson, Jackson, Michael, & Aycok, 2005), and Paulo Freire (Shor & Freire, 1987; Freire, 1972) held strong beliefs that teaching for transformation was artistry and that the necessary risk taking involved in the dialogic process was both artful and essential in the learner's development. Yet, while teacher education programs are usually adept at teaching and assessing knowledge and skills for instruction, this is not always the case with dispositions. In fact, not everyone agrees that it is possible to teach and assess students in their dispositional growth.³ It seems to be a more prevalent belief that a teaching disposition is acquired through maturation, and is enhanced by the practice of reflective journaling on course material. However, I have noticed that while course discussions, reading, and journaling do initiate dispositional changes to some degree, such changes are not always long lasting. For example, I asked preservice teachers in two of my larger methods classes how likely it was that they might adopt a change in their outlook toward learners or their way of 'being' a teacher, as a result of course work. These students readily admitted that they would most likely teach "the way their art teachers had taught," unless their prior experiences in an art room had impacted them negatively. There were few who were indecisive regarding how they would 'be' a teacher: they saw themselves as known entities; and, having acquired the skills of planning and implementing, they felt relatively secure that they were ready to teach.

This disquieting revelation by students became an opening for me. Eco-educator David Jardine (2000) suggested Heidegger's views on *alethia* (opening, enlivening, generativity, remembering what was lost) describe this experience most aptly. My *alethia* was the recollection that I began teaching with a similar assumption: I had the skill to write a lesson plan, and believed that 'being a teacher' meant having an outline for knowledge to be transmitted. It was the skills or steps my learners would utilize as they did what I had planned on paper. Back then, I wanted strategies that would always work, a finite set of lessons that could go with me anywhere to teach anyone, and a self that I could always depend upon to offer instruction in predictable, teacher-like ways. Remembering this similar frame of mind from my past began a quest to explore how I might change dispositions for teaching in my current practice, beginning with the following course in curriculum.

Threads of Developing a Disposition: Curriculum, Teaching, and Community

As a means of exploring the direction the course would take, at the first session we discussed the possible qualities that artists and teachers might share in their practice, thus building upon familiar knowledge. In the next session, each student wrote three separate lists of synonyms for *curriculum*, *teaching*, and *community* on long strips of paper. These lists represented their current understanding of the words. Afterwards, students wove their lists around and through an armature of wire (in the shape of a large basket) by utilizing a technique known as a 'random weave.' Since they all wove simultaneously on the one form, the only consideration for the task was *responsiveness*, rather than maintaining pattern predictability. Students had to become aware of how their weaving connected to others' in order to create something cohesive. In a sense, one could say that the randomness of the basket became a direct response of the weavers to the communal aspect of the weaving. A cohesive random weave invites speculation—each thread appears to have such a strong relationship with the parts that comprise the whole so that unity is achieved. In contrast, a poorly woven random weave basket has numerous gaps, loose ends, and shows little connection between the threads that would unite them together (see Figure 1, p. 6). Weaving in this manner shares characteristics with effective teaching, which is also responsive; its dispositions, which must be relationally developed; and the effective structure of a well-designed curriculum, which is often improved when it is co-constructed.

Metaphorically, this performance art of weaving encouraged a "reflexive process of embodiment" (Garoian, 1990, p. 6) and opened spaces of possibility. The action of weaving bracketed the experience in a manner that was solemn and different from weaving an individual small basket out of their personal word lists, for example. Even the basket itself became a visual reminder for students. As they went out in the community to teach, they began to see how curriculum planning functioned as a lived experience that developed by weaving their strengths with the ideas of others.

Weaving in this manner shares characteristics with effective teaching, which is also responsive; its dispositions, which must be relationally developed; and the effective structure of a well-designed curriculum, which is often improved when it is co-constructed.

Exploration in Community: Continual Change in Dispositions for Teaching

Because most of the students' prior observations/participations were in the public schools (and their subsequent student teaching semester would be also), I sought placements for them that would encourage their growth outside of a classroom setting, and might allow new ideas to surface about teaching, curriculum, and art. For example, some preservice art educators were involved in a budding community center where the goal was to initiate dialogue about a garden design, and develop garden models with community members. Other teacher candidates were placed in a large after-school program for elementary age students. After harvesting invasive vines, the teacher candidates utilized these materials with children to make patterned snakes. Coupled with research about the region, they introduced urban children to aspects of the surrounding natural world. One teacher candidate indicated that she formerly held negative perceptions of curriculum and thought plans were written to justify lessons for administrative goals. Several of her co-teachers also said that in addition to the growth of the children, the greatest gain was their own adaptability to the circumstances of teaching in this high-energy program.

The final groups' placement was an occupational program for older teens and adults with traumatic brain injury. Here, they worked under the direction of a trained art educator, and developed plans that built upon skills the participants knew and enjoyed. One student indicated that it was not always possible for the participants to remember art concepts and then build upon them the following week; and her shift in lesson design reflected this new understanding. She noted that art education became a way of furthering people's abilities and ideas regardless of their learning level.

Another student shared that she learned the participants in the program were people who still had the same intelligence that they had prior to their injury—they were simply stuck in bodies that could not always do what was required of them. Creating curriculum that held the participants' self esteem, current frustrations, and prior lives in high regard became paramount. The life lessons gained from these powerful and humane observations developed empathy for others that will carry over into future teaching situations.

A second common thread running through all of the teacher candidates' comments was a new understanding of curriculum. For example, paper plans frequently appeared doable, but the actual result was often dramatically different, depending on a

multitude of factors. One student commented that one must 'go with the flow,' and not over plan. Another noted the need to provide constant encouragement, and that there often seemed to be a trade-off between what appeared workable on paper, and actually being able to implement with students. As one teacher candidate concluded,

Because my view changed, my curriculum changed, in the way that, although it was there and I wanted to follow it, I had to think of ways to expand it in order to fulfill all the different learning capacities of the participants. I think that after this experience I realize that curriculum is very important, but it is not permanent. And it should be continuously altered and changed to fulfill the needs of our students. (K. Rosenberg, personal communication, May 2006).

The Final Random Weave Performance: Assimilation of Learning

In addition to the above reflections and discussions on the growth that occurred in their teaching dispositions and their ideas on curriculum, during the last week of class we revisited the questions that began the semester: "What do we mean when we use the words *community*, *curriculum*, and *teaching*?" Students took



Figure 2. Second random weave, May 2006.

three more long strips of paper—different in color this time—and wove their understandings into the same basket that they began at the onset of the semester. Like all of life's understandings, what students gained during the course was not stand-alone knowledge, but part of the fiber of past experiences. Therefore, they wove over, under, and through their previous random weavings rather than begin a new basket. This became a communal understanding of how one person's ideas must respond, strengthen, and create cohesion with all others, yet construct a finished whole that is open enough to hold future possibilities yet unknown, as artmaking and art teaching often do.

This evidence indicates that art teacher education programs can provide experiences for dispositional growth, particularly by highlighting ways in which certain teaching dispositions are aligned with artistic practice.

Analysis of the Findings on the Random Weave

While I knew through their class dialogue and written reflections that growth had occurred as a result of experiences in their placements, I wanted to assess their growth in a second way. I examined the kinds of words they used to describe *teaching*, *curriculum*, and *community* to see if there was evidence that their initial dispositions had changed from the first random weave performance at the beginning of the course, to the second, which was completed at the end. Being careful to keep the strips intact, I slowly unraveled the entire basket at the semester's conclusion. I had selected six colors of paper intentionally: three for the first weave, three for the second; and each color was the ground for a specific list of synonyms: community, teaching, or curriculum. Because of this, it was a fairly straightforward task to create a "before" and an "after" list of their synonyms for each word explained here.

Community. What teacher candidates wrote as responses for a definition of "community" suggested a significant shift in disposition from the beginning of the semester to the end. Initial synonyms identified a very personal understanding of the term *community*, noting connections that they felt with particular communities: *vegetarians, artists, females, blood donors, human rights advocates*, etc. Out of 75 synonyms from the group, one third of the words were repeats, which appears to indicate some overlapping similarities in teacher candidates' perceptions of self-identity and community.

In contrast, the list of words at the end of the semester did not center on the personal life-worlds of the students, but on the *actions of relating*. In the second weave, community seemed to be equated with broad phrases of understanding, such as: *working together, collaboration, communication*, and *gathering*; and words that defined attributes of a community: *a common bond, reciprocities, diversity*, and *a shared dynamic*. As evidence of a dispositional tendency to think beyond the personal, to collaborate, and to be open to mutually constructed meanings, the second collection of words seemed to indicate significant growth.

Teaching. The synonym list for teaching, while increasing by roughly 12%, suggested only minor changes in the perception of a teacher's role. There were some similar descriptors that carried over from the first list to the second: *sparkling, connecting, advising*, and *building* were on both lists; as was *inspiring*, the most frequently reoccurring word on either list. Changes in the lists that seemed significant were small. Words like *friend-like, personable*, and *fun* to describe teachers/teaching were dropped on the second list; and additions appeared: *conduit of information and experience, interdependence, promotion of critical thought*, and *a bridge*. These intriguing phrases suggested a growing understanding of the magnitude of the teacher's role without totally supplanting the previously held perceptions of teaching.

Curriculum. The number of responses to the question "What is curriculum?" increased by nearly half on the second weave. (I had set no limitation on the numbers of words to answer the questions, either the first time through or the second, on any of the three words). Gone were descriptors such as *proof of preparation, body of knowledge, means, duties, methodology*, and *a tight leash*. Added terms indicated some complexity in the teacher candidates' dispositional growth: *spiraling, interchangeability, preservative, balanced in views, adaptable, collaborative outreach, culturally complex, captivating*, and *transforming*. It seemed that their choices for defining curriculum also moved beyond the static to embrace the active, transformational understanding of curriculum, as indicated in a move from: *expectations, path, order, back up*, and *outline* in the first weave, to the final list for curriculum which included: *promoting, to be applied to life, patterned, enduring idea, revision, eventful*, and *mindset*.

Implications for Further Study on Dispositions in Art Education

The findings of this study suggest that it is possible to alter dispositions through practice, particularly when the practice builds upon the art teacher candidates' prior knowledge of varied artmaking qualities (e.g.; risk-taking, open-endedness, ambiguity, and at times, communal construction) that share similarities with teaching. The conception of curriculum as a *lived* plan

of action, discussed throughout the course as a constantly responsive plan related to the context and the learner, supports dispositional growth. I do not think that this growth would ever have resulted from simply reading a text, or through written reflection, or even a good discussion. As educator Genét Kozik-Rosabal (2001) aptly noted,

Dispositions cannot be attained by merely reading about them, reflection on them, and then wishing with all our might that the ones we want to have will just magically become part of who we are. They must somehow be “embodied” or rather authentically drawn into or out of our human being. Working on our dispositions requires intention, will, risk-taking, awareness and the ability to change course when things are not working out (p. 103).

This way of ‘being’ a teacher became teacher candidates’ introduction to the dialogical nature of the profession, one that most often “requires listening, attending, and, very often, silence. It requires envisioning understanding as something other than a form of methodological self-defense where what is ‘other’ or ‘different’ ... is nothing more than an enemy or a threat” (Jardine, 2000, p. 169). Through the gradual evolution of their teaching dispositions, these art teacher candidates came to recognize competent practice through their own actions, which is a necessity for success (Schön, 1987).

I began this article with the comparison of artistic practice to teaching practice, and suggested that at least some of the dispositions we observe and measure in teacher candidates have a good fit with an arts-based awareness. I then examined, through a before-and-after word analysis, the perceptible changes that occurred as a result of community curriculum experiences. This evidence indicates that art teacher education programs can provide experiences for dispositional growth, particularly by highlighting ways in which certain teaching dispositions are aligned with artistic practice. With dispositional evidence currently under great scrutiny in our profession, the possibility of clarifying how growth in this area can be enhanced and assessed is important. To do this requires that we retrieve the complexities of a pedagogy that must be “made and remade ... breathed and borne” (Jardine, 2000, p. 174-175). In this view, one goes back to what is essential and foundational—knowing ourselves, knowing the learner, and exploring this open field of yet unknown dispositional relationships in education.

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ENDNOTES

- ¹ I am not suggesting here that these are the only dispositions necessary to enter the field of teaching and be successful, but that certain similarities between the artist’s approach and effective teaching highlight a primary reason the arts are central to any discussion of teaching dispositions.
- ² The first analysis of teacher candidates’ understandings of the connection between art making and teaching took place at a small university on the East coast well known for its excellence in art education. The second study continued with course work at a larger university in the Midwest. Although the schools differ in size, demographics, and geographic locations, it was interesting that the student responses to questions about artmaking and teaching were similar.
- ³ In the NCATE Dispositions Standards Implementation Survey, Drew and Tande (2006) noted that “there’s a significant body of corporate research that would argue it is better to select for disposition than try to ‘train it in.’” (Section 6). While it is not my view, it is important to acknowledge that this thinking exists. The alarming implication is that education can no longer be the means to encourage dispositional change and acceptance of diversity in individuals or society.

Magical Words

BY WENDY STRAUCH-NELSON

That which follows happened by accident (one might even say magically) as three ostensibly unrelated experiences came together over several years. First there was gymnite. Next came an encounter with a new and provocative way of viewing the elements and principles of design, and finally, a mandate to teach vocabulary and reading across the curriculum at the high school level.

She said that she wanted her elementary-age children to learn the elements and principles of design in their art class, explaining that these principles teach kids how to live.

I became interested in etymology¹ the moment I learned the word origin of *gymnite* while taking a required course in reading for all teachers more than a decade ago. The root of the word, *gymno*, refers to naked or nude. *Gymnite* was discovered during the 19th century in Bare Hills, Maryland. Since then, I take a hobbyist approach to etymology which offers unexpected journeys to interesting places especially in regard to word origins in art and design education.

A parent from an economically challenged urban area gave me a new perspective on the words we use in the art room. She said that she wanted her elementary-age children to learn the elements and principles of design in their art class, explaining that these principles teach kids how to live. She listed *balance, harmony, contrast, emphasis, pattern, unity*, and *variety* as concepts that guide students both in managing the elements of a visual image and of their lives.

I recognize that the relationship between art education and the elements and principles of design has been like an on-again, off-again love affair ever since Arthur Wesley Dow first published *Composition* in 1899. Dow presented three elements and five principles in an effort to define an underlying structure of art with universal application (Efland, 1990). He explained his desire to, "...direct the thoughts, awaken a sense of power and point to ways of controlling it" (Dow, 1920, p. 3). He went on to explain his dissatisfaction with the traditional way of teaching art at the time. "For a great while we have been teaching art through imitation of nature and the 'historic styles' leaving structure to take care of itself; gathering knowledge of facts but acquiring little power to use them" (p. 5). Dow believed his approach would increase the power of learning through art students' use of the elements and principles.

As both the field of art education and the elements and principles morphed over the course of the last 100 years, so the relationship between the two changed. Bauhaus regarded the elements and principles as fundamental to the study of design. On the other hand, according to Kim (2006), D'Amico and Lowenfeld voiced serious concerns that such a rule-based approach would interfere with creative self-expression. Discipline Based Art Education (DBAE) embraced the structure, which by then had grown to seven elements and seven principles and quickly became imbedded in DBAE curriculum (Kim, 2006). Next came postmodernism, with its penchant for questioning all assumptions. The elements and principles were seen as neither universal (but rather Euro-American) nor adequate. Gude (2004), not ready to divorce from the structure, advocated for radically reforming the "7 + 7 elements and principles vocabulary" to include "postmodern principles" while remaining receptive to multiple ways of organizing and understanding art.

My own inclination toward the elements and principles had been one of suspicious tolerance. I taught the language to my high school students as the curriculum required, but tried to emphasize the construction of meaning. However, I never thought of these concepts in such profound terms as the aforementioned parent suggested. Prompted by her comments, I set out to enrich my understanding (and appreciation) of the language we use so often in the art room through etymology, ultimately starting with the principles of design.

Many of the words we use changed little from the original Latin or Greek. For instance, *proportion* comes directly from the Latin *proportionem*, meaning comparative relation. *Emphasis* is simply from the Greek root *empha*, to show or present. Plato wrote, "Rhythm and harmony find their way into the inward places of the soul" (Plato, 1901, book III, 401d). Obviously harmony and rhythm unite the visual arts with music. *Rhythm* can be traced back to the Latin *rhythmus*, referring to movement in time and the related Greek *rhythmos*, or measured flow. In English, it was first used to describe written verses. It was not until the late 18th century that the English version was assigned to the repetition of beats in music (Klein, 1971). It has since come to help us understand a predictable ordering of visual accents in a work of art. As the aforementioned parent suggested, it may also be used to describe the flow of a well-ordered life.

Harmony found its way to English from Latin and Greek via Old French. The Latin *harmonia*, meaning agreement, fitting together, joining or joint (thereby related to arm), became the Old French *armonie* and soon emerged in English as *armonye*. As we know,

harmony is used to describe a grouping of sounds that fit together and complement one another.

While Plato (1901) used the parallel ideas of musical harmony and soulful harmony to elevate the importance of music, artist Leonardo daVinci employed the concept of harmony to stress the importance of painting. He said, "Do you not know that our soul is composed of harmony and that harmony is only produced when proportions of things are seen or heard simultaneously?" (Leonardo daVinci in Richter, 1998, p. 201). To Leonardo, harmony required an experience in which perceptions were compressed into a single moment; a feature that he found in paintings and music. And true harmony, his statement above implies, speaks to the harmony of our souls. Clearly, harmony can connote a much deeper meaning than mere agreement of the sounds or colors. It may speak to a peaceful and compatible integration of a variety of elements that remains individually distinct. To the parent I interviewed, it speaks to the hope that her children will find a way to live in enduring accord with their diverse physical and social environments as well as with themselves.

Of course, too much harmony, regardless of its soulfulness may become bland and monotonous. Consider, for example, a Caravaggio without the characteristically intense chiaroscuro or a *Last Supper* by Leonardo in which the calm surrounding the Christ figure extends throughout the scene. *Contrastare* is a Latin word stemming from *contra* (against) and *stare* (to stand) (McCreight, 1996; Soanes & Stevenson, 2004). *Contrast*, to stand against, is the juxtaposition of opposing elements. It adds spice and variety to works of art as well as to life. In both, we seem to need a balance of unity and variety, of harmony and contrast.

Clearly, harmony can connote a much deeper meaning than mere agreement of the sounds or colors. It may speak to a peaceful and compatible integration of a variety of elements that remains individually distinct. To the parent I interviewed, it speaks to the hope that her children will find a way to live in enduring accord with their diverse physical and social environments as well as with themselves.

Balance, of course, comes from the simple apparatus used for weighing. Its design is familiar from images of the scale of justice. Two (the Latin *bi*) plates or pans (*lanx* or *lancia* in Latin) hang from a lever that is allowed to pivot in the center. When balance is achieved by placing elements the same (*syn*) measure (*metric*) from the center-line, we refer to it as *symmetry*. We describe a completely different type of balance by inserting an “a,” meaning “not” (Harper, 2001; McCreight, 1996; Soanes & Stevenson, 2004).

Radial balance is, just as it sounds, related to *ray*. It refers to an arrangement in which all elements spread out from a central point. Both *ray* and *radial* come from the Latin *radius* meaning a “beam of light.” Relatives include *radiant*, *radiator* and *x-ray* (Barnhart, 1988; Klein, 1971).

The word *pattern* was originally linked to the notion of a role model. It shares its origin with *patron* and *paternal*, all of which are linguistic descendants of *pater*, meaning father. The Latin *patronus* means defender, protector, lord, or master. A *patron*, or one who defends and advances the cause of an artist for example, is also one who is worthy of imitation, hence *pattern* (McCreight, 1996; Soanes & Stevenson, 2004). Again, we find an essential element of growing up true and strong, defining and following patterns that are worthy of imitation.²

Etymology in the Art Room

I approached vocabulary and reading across the curriculum directives through etymology. Adolescents seem to understand the power of words as they are often on the cutting edge of language development. They create and follow new linguistic territory as well as relinquish it again as soon as they sense the loss of their exclusive claim. In other words, their language functions not only as a means of communication but also as a way of distinguishing insiders from outsiders. Uncovering the hidden explanations behind both familiar and unfamiliar art and design-related words through etymology provided them with the opportunity to earn insider status in the curious group of learners empowered by a deeper understanding of the words they used.

Language is like a living organism that constantly evolves to adjust to new environmental conditions including changes in lifestyle, technologies, scientific discoveries, and social realities.

I began teaching my high school art students by sharing my own etymological discoveries. I then asked students to take an etymological research approach to their new vocabulary throughout the semester. From their research, they constructed illustrated stories about words and shared them in class. Students shared connections with other disciplines as well as ways to use their new knowledge of common Greek and Latin elements to decode and better understand other vocabulary terms. They also found that, as Jorge Louis Borges (as cited in Harper, 2001) pointed out, “The roots of language are irrational and of a magical nature” (p. 1). These high school students were fascinated by both the predictability and the magic of words.

Implications

Looking at word origins helps students appreciate the significance of art and craft in the human condition through the ages. As we have seen with the principles of design, etymology may also develop an understanding of the layered context of words that extends well beyond the world of art. Furthermore, it promotes the discovery of connections between and within subject areas including art. Finally, the study of word origins allows for affective learning through the power of storytelling.

Storytelling. It could be said that etymologies are not only word origins, but also historical narratives about words, in other words, short stories. As such, they have the potential to elicit emotional responses. Egan (2001) argued, “stories, basically, are little tools for orienting our emotions” (p. 10). Emotional association is increasingly understood to be essential to learning (Caine & Caine, 1994; Egan, 2001; Sylwester, 1994; Wolfe, 2001).

Consider the story of cobalt for example. In the ceramic³ studio, while we may want our advanced students to experience the rich deep blue derived from cobalt oxide, we must also make them aware of the hazards associated with this element and teach the appropriate handling procedures. *Cobalt* comes from a German word, *kobold*, meaning goblin or evil spirit (Klein, 1971). Miners blamed *kobolds* for causing sickness and trouble in the mines. They used prayers to protect themselves from these evildoers who lurked in the rocks from which cobalt was extracted. Students who hear this story are far more likely to remember to treat the element with due respect.

Discovering Connections. Learning in any area, including art, depends on the ability to make and understand connections, especially those between that which is known and that which is unknown (Weaver & Prince, 1990; Caine & Caine, 1994; Westwater & Wolfe, 2000). By its nature, etymology helps the learner discover connections in families of words that may at first seem quite unrelated. In doing so, etymology promotes the linking of various topics and disciplines

together. For instance the Greek, *graphein*, for something written, scratched, drawn or inscribed, is the ancestor of graph found in a host of common words. In the visual arts, we are familiar with lithographs (*litho* = stone) or writing with stone. Photograph (*photo* = light) refers to writing with light. Calligraphy is beautiful writing (from the Greek, *kallos*, for beauty). Graphite is a substance used for writing or drawing. Graffiti and sgraffito, scratching into clay, are also members of this family. Outside of art, we find autographs, biographies (*bio* = life), monographs, telegraph (*tele* = far) and geography (*geo* = earth). Etymologies can provide students with a deeper contextual understanding of concepts.

The gargoyle, a popular functional and decorative architectural element, also connects students with a legion of linguistic relatives. On its way from the Latin *gula* to English, the word for throat was appropriated in Old French and was used to refer to the waterspouts on buildings in the form of *gargouille* (Shipley, 1984). Related words include *gargle* (to wash out the throat), *gurgle*, *regurgitate*, *glutton*, and *gullible* (willing to swallow anything).

The Significance of Art in Language. Etymologies may also illustrate the extent to which art and craft behaviors are at the root of words used in a variety of disciplines. My students were surprised to learn that many common words stem from art-related activities and behaviors. The ancient art of weaving, for example, spawned several groups of words that flourish in English today. The Latin *texere* means “to weave” and is related to the web or structure of a work. From this root we get *texture*, the surface quality or structure of an object and one of our elements, of course; *context*, something joined or woven together; and *text*, the structure of words woven together (Klein, 1971). Even the unassuming and seemingly unrelated, *subtle*, can be traced to *subtilis* for the fine thread woven under (*sub*).

Texere itself can be traced to the base *tek*, meaning “to make or shape.” The Greek *tekton* refers to a skillful builder, while *archi* means chief or principle. So an *architect* is considered the *chief builder* (while *monarch* is the *lone chief or ruler* and *anarchy* means “without or against the ruler”). *Technology* is the study of building or making.⁴

The names of many colors also have interesting origins often based on the source of the natural pigment from which they are derived such as mauve, fuchsia, and ochre. Others are associated with things that bear the color like teal and orange.⁵ Still others are eponyms, words that come from proper names. Sienna and indigo take us to their places of origin, for instance. For over 300 years, a yellow-green, earthy liqueur has been made by Carthusian monks who live outside of Grenoble, France, in a secluded, mountainside monastery called

La Grande Chartreuse. I never truly appreciated the color chartreuse until I had the virtual synesthetic experience of tasting it in Grenoble.

I believe that one of the best sources for learning about art-related words is Tim McCreight’s 1996 book, *Design Language*, in which 100 such words are discussed at several levels including their etymology. The book is based on the notion that to know and understand a concept, one must truly know and understand the terms we have chosen to label the concept.

Another wonderful source is the *Online Etymology Dictionary* (Harper, 2001). Douglas Harper, who clearly delights in the magic of language, compiled this easy-to-use and easy-to-understand free dictionary.⁶ There are other convenient online resources but if one prefers, a few quiet hours may be spent in the reference section of the local library curled up with *The Barnhart Dictionary of Etymology* (Barnhart, 1988) or *Klein’s Comprehensive Etymological Dictionary of the English Language* (Klein, 1971). Additional sources are listed in the references.

Conclusion

Language is like a living organism that constantly evolves to adjust to new environmental conditions including changes in lifestyle, technologies, scientific discoveries, and social realities. Etymology is a unique way to examine these changes. The stories that emerge can provide students with greater contextual awareness and a new perspective regarding concepts we routinely use in the art room. The study of word origins contributes to a greater understanding of the role art plays in shaping our current language and thinking. The stories may well reveal deeper social meanings and life lessons as demonstrated by the principles of design. Dow set out to strengthen the student’s power of aesthetic judgment through the principles of design. Through etymology we find that the words he and others have chosen through the past century can also be seen as a philosophical basis for creating a thoughtful design for living.

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ENDNOTES

- ¹Etymology comes from the Greek, *etymon*, meaning true sense of a word and *logy*, meaning the study of.
- ²Another ancient Latin word for a shallow dish, especially if made of copper, brass, or bronze, today names the greenish incrustation that may cover that dish over time, *patina*.
- ³*Kiln*, which appeared in old English before 800 was borrowed from Latin, *culina*, kitchen or cookery, making culinary a relative.
- ⁴*Easel* comes from *ezel*, Dutch for donkey, which also bears a burden (Lieberman, 2005).
- ⁵As for orange, which came first, the fruit or the color? According to Harper (2001), it was the fruit.
- ⁶See <http://www.etymonline.com/>

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Productive Information:

Contextual Knowledge in Art Museum Education

BY OLGA M. HUBARD

What is the place of contextual information in students' responses to artworks?

Does it limit the possibility for a perceptual, personal relationship with a work?

Or can it enrich the encounter?

Aiming for experiences that are both culturally responsible and personally meaningful, in this article I offer guidelines to help museum educators and art teachers negotiate contextual information within group investigations of works of art. To make my suggestions more tangible, I have illustrated many of them with instances from my teaching practice.

Contextual Information: Hindrance or Blessing?

Group dialogue holds a prominent place in today's art museum education. Through guided discussions, educators can engage students in meaningful investigations of artworks. Effective discussions have a back-and-forth character: Viewers pay close attention to the works in front of them, drawing from their lived experiences to make sense of what they see.

There is much that educators can do to encourage group inquiry. For example, they can pose thoughtful, open-ended questions that encourage people to look more closely at works of art. They can acknowledge all responses, and weave them together into a larger web of meanings. They can invite students to ground their comments in what they see, and ask them to probe deeper into their thoughts and feelings.¹

Museum educator Rika Burnham (1994) wrote that the purpose of group dialogue is not the "time-efficient transfer of information" (1994, p. 523) about an object. The aim, rather, is to empower audiences to collectively discover layers of meaning in works of art (Barrett, 2000; Burnham & Kai-Kee, 2005; Greene, 2001; Rice, 1995; Rice & Yenawine, 2002). Group discussions are, therefore, closely aligned with art criticism, as interpretation is the central activity (Barrett, 1994).²

What, then, becomes of all the information that traditional lectures used to deliver? Should educators attend to artists' biographies, art historical categories, and critics' interpretations? Or should they focus exclusively on the personal relationships that can be forged between a viewer and an object?

Burnham (1994) explained that programs based on the delivery of information can "severely limit the possibility for a perceptual and personal relationship with a work of art.... Students realize their participation is irrelevant, that other people have already defined what is important and significant, ...[and they] tune out" (p. 521).³ Likewise, Philosopher John Armstrong (2000) said that a preoccupation with information "can be a way of avoiding a more personal relationship with the object. External considerations can be so absorbing that they draw our attention away from the very thing that they are supposed to serve: We end up **knowing about** [emphasis added] the picture ... but not **knowing it** [emphasis added]" (p. 14).

Nevertheless, Armstrong (2000) and Burnham and Kai-Kee (2005) explained that contextual knowledge does not necessarily lead to impoverished engagement. Information can foster more detailed perception and open up viewers' appreciation. It can change, guide, and develop the way people see, deepening and enriching their experience. In short, contextual knowledge is not in itself a hindrance or a blessing. It is what a spectator does with the information that matters. What art history student has not felt the satisfaction of walking around a museum, fitting objects into all the right categories? This one is Cubist, this one from Crete, that one by Carracci. "Getting it right" can bring about a feeling of satisfaction and even impress others. Yet, merely attaching to a painting the label "Cubist," keeps a viewer within the realm of impersonal generalizations. It is only when one explores with fresh eyes how Cubist precepts play out in a particular picture that information about Cubism helps deepen understanding.⁴

The Role of Teachers

How can teachers help students use information productively within dialogues about art? How can they ensure that facts will act as catalysts for significant meaning making?

These questions are frequent in the classes I teach to future art museum educators and school-based art teachers. I often cite Burnham (1994), and tell students that the viewers' experience comes first; that "information should be added only when it is not injurious to the free flow of ideas and when it can validate understanding" (p. 524); that facts should be offered "gently and sensitively and at the right moment" (p. 524).

But my students' relentless curiosity (when is the right moment? how do I know if I'm being sensitive?) has pushed me to look closer at my teaching practice. I've realized that I have collected a series of tips that guide my decisions regarding the delivery of information, and that sharing these guidelines with my students can be helpful. You will find them in the next section.

These tips are not to be regarded as set rules but as **fluid guidelines**. Depending on a particular situation: on the artwork, the audience, and the gist of the conversation, a given tip may be more or less applicable. In other words, this article is not intended as an authoritative manual. Rather, it is meant to inspire reflection about how teachers can allow information to illuminate art viewers about other ways of being, while also enabling them to gain insights into themselves.

What, then, becomes of all the information that traditional lectures used to deliver? Should educators attend to artists' biographies, art historical categories, and critics' interpretations? Or should they focus exclusively on the personal relationships that can be forged between a viewer and an object?

Tips for Productive Viewing

Before You Start. Become comfortable teaching by discussion, and be clear about why you want to use this approach. These guidelines will only work if you can help students look, respond, and share, and if you embrace a genuine spirit of investigation.

What to Say (or Not to Say). (1) Be as informed as you can about a work (Burnham & Kai-Kee, 2005), and be prepared to call on whatever information you may need. Think of the information you hold as a well-stocked pantry. Though you may have innumerable ingredients, you use only those that make a specific dish tastier. (2) Consider how important a particular piece of knowledge is to the understanding of a work. For example, to understand Pablo Picasso's *Guernica* (1937, Museo Reina Sofia, Madrid) it is more relevant to know that the town of Guernica was bombarded during the Spanish Civil War than to learn that Picasso had many wives.⁵ (3) If you are using a theme to thread together a series of works, identify information that is relevant to this theme. For instance, if your theme is "Identity," telling viewers that a painting by Rembrandt van Rijn is a self-portrait (*Self-Portrait*, 1660, Metropolitan Museum of Art) will be particularly helpful. (4) When sharing biographical information, be mindful of the impulse to psychoanalyze the artist. Psychoanalytic examination

How can teachers help students use information productively within dialogues about art? How can they ensure that facts will act as catalysts for significant meaning making?

demands a rigorously trained interpreter and thorough research. Attempts to psychoanalyze within a museum education program often leads to limiting explications, such as "Jackson Pollock dripped paint because he was an enraged drunk". (5) Be mindful of "gossipy" information: Vincent Van Gogh cut his ear off; Artemisia Gentileschi was raped; Thomas Eakins slept with his students. Such information can easily take viewers away from the art. This said, some artworks deal specifically with content from the artists' life. For instance, Frida Kahlo's *Self-Portrait with Cropped Hair* (1940, Museum of Modern Art) relates to her troubled relationship with her husband, artist Diego Rivera. If seemingly gossipy information is relevant to an artwork, integrate it responsibly. But remember: Artists' lives are one of several windows into their work. (6) Consider the relevance of the information to different audiences. What an adult finds helpful might not be so useful to an 8-year-old.⁶



If you share a preexisting interpretation of a work, explain that this is not its "ultimate meaning," but someone's vision. Ask the group to respond. Does the interpretation support or change their experience of the work? Does it limit their investigation or open new perspectives?

Looking for Information. (1) Many texts include descriptions of artworks. Rather than sharing descriptions, invite people to look: they will arrive at descriptions on their own. For example, viewers can easily notice that Piet Mondrian used only blue, red, yellow, black, white and straight lines in *Broadway Boogie Woogie* (1942-43, Museum of Modern Art). (2) Many art historical categories and interpretations originated through someone's observation process (Armstrong, 2000). One example is the categories that Heinrich Wölfflin (1915/1998) developed to distinguish Classic and Baroque painting (linear/painterly, plan/recession, closed form/open form, multiplicity/unity, and absolute clarity/relative clarity). If you would like to share information of this sort, consider whether viewers might be able to arrive at it by looking. For instance, you might invite people to compare Raphael's *Madonna di Foligno* (1512, Vatican Museum) to Peter Paul Rubens' *Assumption of the Virgin* (mid 1620s, National Gallery of Art, Washington). Viewers are likely to notice that a clear edge defines the figures in the Raphael (linear), whereas the forms appear to merge with one another in the Rubens (painterly). By the same token, beware of making the identification of preexisting ideas a goal: Throughout their investigation, spectators might discover new and insightful categories that add to, challenge, or complicate existing ones. (3) Viewers' questions can sometimes be answered, even if partially, through observation. For instance, close scrutiny of a carved, wooden sculpture might help answer the question, how was this artwork made? (If a question can't be answered by looking, provide the answer. A feeling that the teacher is withholding information can take away from an invaluable climate of trust. If you do not know the answer to a question, be honest. If you have a good reason to hold the answer to a question for later in a conversation, say so.)

Using Knowledge: The Importance of Timing. (1) If you offer information too early, it can shut out viewers' ideas. If you give it all at the end, it can have a "here's the real story" tone, which either invalidates participants' insights or lets them know they "got it right." Either way, you (and the information you hold) become *the* authority, taking away from the spirit of collective meaning making. More important, if viewers receive all the information at the end, they will not use the new knowledge to deepen and enrich their investigation. Thus, weaving information at key

moments throughout the conversation is most productive (Schmidt, 2004). (2) If the dialogue comes close to a particular piece of information, you know your audience is getting ready for what you have to say. Share the information when that line of investigation cannot go further without the new knowledge. At that point, the information will support viewers' responses without cutting important discoveries short. For example, a group looking at Mondrian's *Broadway Boogie Woogie* (1942-43, Museum of Modern Art) might note that the painting is reminiscent of an aerial city view, and that the small, colorful squares look like moving cars. This would be a good moment to offer the work's title, and to explain that Mondrian was inspired by the energy and music of 1940s Manhattan. After you introduce a piece of information, let the group use it to deepen their investigation (Armstrong, 2000; Burnham & Kai-Kee, 2005; Schmidt, 2004). Having shared the title of *Broadway Boogie Woogie*, discuss: How is the picture reminiscent of a busy city street? How is it different? (3) It is common for audiences to debate an ambiguous element in a work. For example, viewers looking at *Winter Play* (circa 1130s-60s) by So Han-ch'en, discuss the gender of the two children portrayed. Some believe they are two boys; others argue that one is a boy and the other a girl. Through research, you know that one of the figures indeed represents a girl. Let the debate unfold before you share this information; important insights might surface along the way. After you share your knowledge, invite the group to continue the investigation, integrating the new learning.

Facts and Interpretations. (1) Distinguish factual information from interpretive information. Facts are what people know to be true: This sculpture is made out of marble; Frank Gehry designed this building. By contrast, interpretations express the meaning or relevance that individuals find in a work: This work embodies hope in the face of destruction; that one celebrates the everyday. Interpretations are born when people make connections between what they see and what they know about art and life. If you share a preexisting interpretation of a work, explain that this is not its "ultimate meaning," but someone's vision. Ask the group to respond. Does the interpretation support or change their experience of the work? Does it limit their investigation or open new perspectives? Bear in mind that multiple interpretations, even contradictory ones, work together to illuminate a work (Barrett, 2000;



Burnham & Kai-Kee, 2005; Eco, 1989; Gadamer, 2000; Hooper-Greenhill, 1994). This, however, is not the case with factual information. Whereas it is acceptable to say, "To some of us, this work embodies hope in the face of destruction; to others it celebrates the everyday," it would be ludicrous to say, "To some this sculpture is made out of marble; for others it is made out of wood." Celebrate multiple interpretations of an object, and communicate relevant facts as such, allowing them to become stepping-stones towards new interpretive possibilities. (2) Artists' commentaries about their work can be factual: "I painted this landscape when I was living in France." More often, however, they are interpretive: "My work is about gaps in communication."

In this respect, scholars have reminded us that the meaning of a work always goes beyond the intent of the artist (Eco, 1989; Gadamer, 2000). For example, in 1893 Edvard Munch made a painting of a woman embracing a man, which he titled *Love and Pain* (Metropolitan Museum of Art). In 1894, Polish poet Stanisław Przybyżewski wrote a poem about this picture. To his eyes, the painting portrayed a female vampire biting a man's neck.⁷ Is the painting about love and pain, as Munch originally saw it? Or is it a vampire scene, as the poet later suggested? Could it be both? Might it be about yet something else? The point is that, although the artists' words inform people about the creator's process, they are not the "ultimate truth," a statement to

end the speculations of others. When you share the artists' intent, do not use it to close the discussion but to open new avenues of inquiry. (3) The title of a work of art can be factual (*Aztec Calendar*)^a or interpretive (*Love and Pain*). Treat titles according to their nature.

Cultural Meanings. (1) There are objects whose original cultural meaning can be lost to contemporary audiences. If a group's response to one such object is far from the work's cultural meaning, invite viewers to look closer: The features of many objects speak eloquently if we give them our time and attention (Hooper-Greenhill, 1994). This, however, isn't always true. For example, a group of Western students observe an Indian miniature painting, *The Death of the Demoness Putana* (circa 1610, Metropolitan Museum of Art). The picture shows Krishna, an important Hindu deity, as an infant killing a wicked demoness. In spite of close observation, the students refer to Krishna as "an evil little elf getting into trouble." Accepting this interpretation without sharing relevant contextual information would be equivalent to offering misinformation. Despite the importance of personal meaning, audiences deserve to participate in the larger tradition of human ideas. In addition, a neglect of Krishna's cultural and religious significance can be offensive to adherents of Hinduism. (2) When spectators' readings differ from traditional ones, this does not mean that the viewers are totally wrong, or that they have been insensitive in their investigation. Quite simply, their referents are different from those of people in other times and places. Students who see Krishna as "an evil little elf getting into trouble" recognize the supernatural character of the blue being, and discern that he appears to be in some kind of conflict. However, they are not familiar with Hindu mythology and are therefore one step short of identifying the deity. One way to address such conflicts is to highlight the overlap between the spectators' observations and the traditional view, hence validating the audience's insights. Additionally, you can share the missing referent and invite the group to integrate it into their meaning-making process. Moreover, you might invite students to reflect about the different readings and image can yield, and about what each reading reveals about the artwork and its audiences. (3) Despite the importance of the cultural significance of an object, be cautious of presenting cultural meanings as truth to the exclusion of personal responses. Viewers' fresh insights can inform existing, shared understanding. This was the case when a group of adults engaged with the *Seated Buddha* from the Tang dynasty (circa 650, Metropolitan Museum of Art). Except for one Taiwanese viewer, the spectators had little knowledge of Buddhism. Still, they made sense of what they saw based on their experiences. The Taiwanese viewer, whose understanding of

the religion was remarkable, listened attentively. After the discussion, she said that her peers' observations had helped her see the unexpected in a familiar object, and that their insights had caused her to think of her culture and religion in new and interesting ways.

What Viewers Bring. (1) Viewers bring abundant knowledge with them. The information they hold might be descriptive, factual, interpretive, or even gossipy. Draw helpful information from your audience, but embrace a spirit of collective meaning making, not one of testing and rewarding previous knowledge. Treat the information viewers contribute as you would information from any other source: Integrate what is helpful; manage what is not so helpful; and invite the group to question what can be challenged. (2) Some visitors assimilate relevant information from the museum itself. If they go to a museum of contemporary art, they assume the works on display will be relatively recent; if they walk into the Japanese galleries, they realize the objects around them come from Japan. This, however, is not true for every person. Ask questions that will help you assess what visitors have absorbed from the setting. If they haven't done so already, help them take advantage of the information that the environment provides. (3) Do not make assumptions about what people know. Present information in a clear, accessible manner. If you use terms spectators may not be familiar with, explain what they mean. (4) Be attuned to your audience, know your artworks and try out different approaches. Be flexible. Bend the guidelines when doing so will give way to a richer exploration.

Final Word

In people's encounters with art, dialogue exists on several levels. There is dialogue between a viewer and a work. There is dialogue between two or more spectators who share responses. This article deals with yet another form of dialogue: the back-and-forth that can exist between meanings that are individual, and meanings that are embedded in larger sociocultural traditions. By allowing these meanings to inform and enrich each other, teachers can help students build deeper and more significant relationships with art.

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ENDNOTES

- ¹For more on facilitating group discussions see Barrett, 2003, 1995; Brookfield & Preskill, 1999; Burbules, 1993; Burnham, 1994; Burnham & Kai-Kee, 2005; Dunne, 2004; Elder & Paul, 1998; Housen, 2000-2001; Housen & Yenawine, 2000; Huang, 2005; "Inquiry with art," n.d.; Rice & Yenawine, 2002.
- ²Conversations about artworks can occur during a museum visit or at school. They can focus on an original work or on digital or printed reproductions (for more on working with originals versus reproductions see Hubbard, 2007). When conducted at school, group dialogues can be connected with a given lesson or serve as preparation for a museum visit.
- ³See also Rice & Yenawine, 2002.
- ⁴For more on superficial recognition versus deep perception, see Dewey, 1934/1980.
- ⁵For more on relevant information, see Armstrong, 2000.
- ⁶See Grinder & McCoy, 1985 for descriptions of different age groups.
- ⁷Munch made several paintings of the same motif. The one at the Metropolitan Museum bears the title of the Przybyzowski poem, *Vampire*, and is dated 1934. In smaller print, the painting's label includes the poem, and mentions Munch's original title, *Love and Pain*.
- ⁸The *Aztec Calendar* or *Sun Stone* was created in 1479. It is housed in the National Museum of Anthropology and History, Mexico City.

AUTHOR'S NOTE

The author wishes to thank all her colleagues, mentors, and students in museum education. Their ideas have fueled and fed this article.

LETTER TO THE EDITOR:

Re: "Changing Teacher Preparation in Art Education," January 2007, by Carole Henry and Mary Lazzari

Dear Editor,

In regard to the referenced article, here is a new, old voice. Changing teacher preparation in art education for what? What are you teaching them? Would it be the language of vision, grammar of design, the technical knowledge to solve a problem sufficiently challenging to sustain interest? For example, "How do you retard the set of plaster of Paris?" (ans., add vinegar or old beer); "How do you extend water base inks?" (ans., add glycerin); "How do you repair soap sculpture?" (ans., with water gloss).

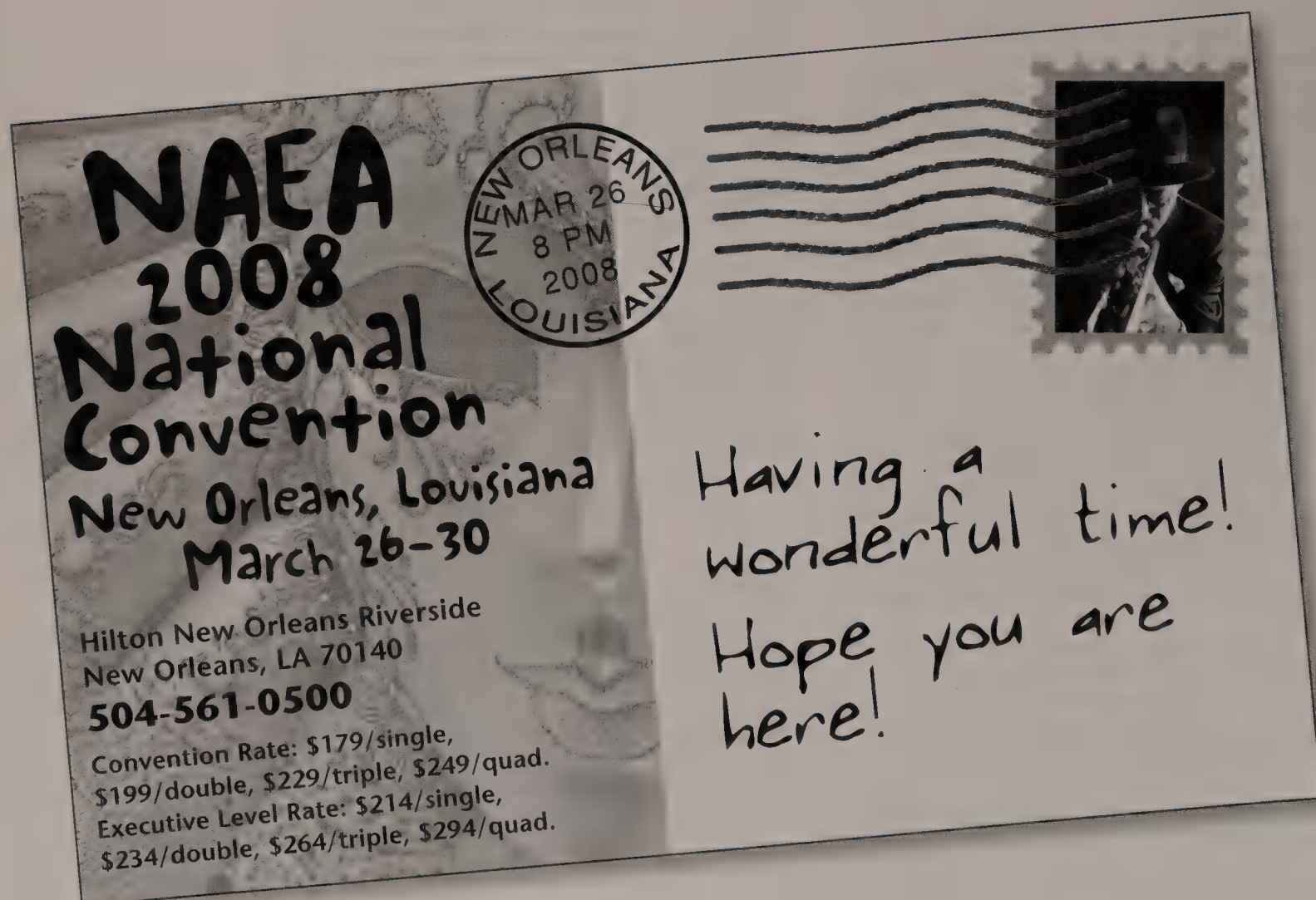
As far as preparation for teaching, more time should be spent in the studio solving painting problems or casting problems than in the library studying educational theory.

It is highly questionable whether art education should have jumped on the National Standard bandwagon. We are not a left-brained, abstract symbol-manipulating activity as most common to academic subjects. Rather, we are a right-brained, structural, spatial, and primarily non-verbal creative activity, National Standards notwithstanding.

Hey, in the world of visual art, let's go with Braque (and Derrida)—"meaning will be deferred!"

Bob Lloyd

Retired (and glad of it!)





Art to Bring About Change: The Work of Tyree Guyton

BY MELANIE L. BUFFINGTON

Recommended for grades 5-9

Public art takes many forms including commemorative sculptures, site-specific works, and collaborative murals. Additionally, public art can beautify an urban environment (Riley, 2005) or raise awareness of social issues in a manner similar to the AIDS quilt (Russell, 2004). Another possibility is that public works of art are a form of discourse and open conversations and dialogue. Such works of art can help communities work toward unity and empowerment (Hall, 1989; The Heidelberg Project, n.d.; Senie, 2006). As noted by Russell (2004) and Argiro (2004), studying public works of art can be an important part of art education. Tyree Guyton creates public art that is compelling, challenging, and ripe with possibilities for study in school.

Above: *Obstruction of Justice*, 1995-2001.
Adorned house and sculptures on Heidelberg Street.

About the Artist

Tyree Guyton, an African-American, was born in Detroit, Michigan in 1955. He notes that this was the same year that Rosa Parks sat down in the front rather than the back of a city bus, in an event that symbolized the start of the Civil Rights Movement in the United States. Guyton grew up on Heidelberg Street, a residential neighborhood on Detroit's east side, which impacted him significantly throughout his life. As one of 10 children raised by a single mother, few family members were supportive of Guyton's dream to be an artist. When he was 8 years old, his grandfather, Sam Mackey, put a paintbrush in his grandson's hand. Guyton remembers that it felt like he was holding a magic wand. He credits his grandfather with encouraging his artistic endeavors and helping Guyton to see art as a way to bring about positive change (Thomas, 2000).

As a child, Guyton frequently visited the Detroit Institute of Arts with his grandfather. Another prominent childhood memory is the riots in Detroit in 1967. Guyton recalls thinking that the entire city was on fire (Cattell, 1999). After completing high school and time in the Army, and with encouragement from his grandfather, Tyree Guyton pursued his dream of being an artist. Guyton took night classes with a well-known Detroit artist, Charles McGee, at the College of Creative Studies. Guyton cites McGee's influence in helping him move to abstraction and begin working with found objects (Thomas, 2000).

Later, while working as an inspector at Ford Motor Company and a firefighter for the city of Detroit, Tyree Guyton painted in his free time. He developed the habit of cleaning the excess paint off his brushes by painting on an abandoned house on Heidelberg Street. Guyton claims that one day the house spoke to him. This inspired Guyton to continue painting the abandoned house and to start attaching objects to its exterior (Cattell, 1999). These actions led to the beginning of Guyton's best-known work, the Heidelberg Project; a large urban public artwork built on and around vacant lots and abandoned houses on Heidelberg Street.

Begun in 1986 with the help of his former wife Karen and his grandfather, Guyton created the Heidelberg Project. This vast artwork consists of numerous decorated and adorned houses, large outdoor sculptures, colorful polka dots painted on the street and throughout the neighborhood, trees filled with stuffed animals and sculptures, and countless other works made with found objects (Hedges, 1998). The name "Heidelberg Project" refers to the artworks on Heidelberg Street and throughout the neighborhood as well as the nonprofit organization that Guyton later created to further his community building efforts. A crucial aspect of the Heidelberg Project is the hope and inspiration it gives to people in the local community. Guyton conceives of his work as both the physical art objects and the ongoing arts-based community building and neighborhood revitalization projects (The Heidelberg Project, n.d.; Wilkerson, 1990).

An important aspect of Guyton's work is that it encourages people to talk about difficult issues including politics, racism, religion, poverty, homelessness, and consumption. According to Guyton, this work is about hope for the future, freedom, and working toward solutions to contemporary problems (The Heidelberg Project, n.d.). Guyton reflects, "The Heidelberg Project is very political. It not only speaks to politics, but also religion and life in general. I set out to

change the world and that change starts with me ... and by changing me, I'm changing the world" (<http://www.heidelberg.org/Pages/Artists/guyton/heidelberg.html>). In effect, Guyton believes that before solutions can be reached, conversations must be started.

This Instructional Resource uses Tyree Guyton's art to explore concepts of art, community, change, and renewal. It focuses on four of Guyton's works including parts of the Heidelberg Project and one of his mixed media pieces.

Objectives

As they engage with the lessons outlined here, students will:

- Understand that there are multiple interpretations of and reactions to works of art.
- Discuss how laws affect public works of art.
- Explain and defend their views of the Heidelberg Project or other public works of art.
- Create works of art using found objects that communicate their ideas about a contemporary subject.

Dotty Wotty House, 1993–2001

Tyree Guyton
House Sculpture
The Heidelberg Project

In 1991, the Heidelberg Project suffered the first of two major setbacks in the form of a partial demolition by the city of Detroit. Ironically, the city destroyed four of the vacant houses in the Heidelberg Project that Guyton had painted and adorned at a time when there were approximately 30,000 other vacant houses in Detroit (Cattell, 1999). Guyton was not deterred by the demolition and continued to construct the project by painting other abandoned houses and creating additional sculptures. As he rebuilt the artworks that the city destroyed, the polka-dot theme emerged. The *Dotty Wotty House* (right), a house Guyton began to paint and adorn after the initial destruction by the city, is the current home of Guyton's mother. Guyton credits two sources of inspiration for the polka dot theme: his grandfather's love of jellybeans and Dr. Martin Luther King Jr.'s statement that, "We are all the same color on the inside" (The Heidelberg Project, n.d.). Tyree Guyton speaks of the visual pleasure of looking at the multi-colored candies in a jar. He uses polka dots throughout his work as a symbol of the many diverse people in our world.

In 1999, Detroit again demolished some of the works in the Heidelberg Project. Both times that the Project was partially destroyed, the local community was divided and actively fought for and against the destruction of the project. Supporters of the project note that the colors and vibrancy of Heidelberg Street are rays of hope in a blighted area of the city (Cattell, 1999). Other supporters note Guyton's work with local children through the many children's arts programs he coordinates. By contrast, in *Come Unto Me*, a video documentary about the Heidelberg Project, one resident says, "Art is not good when it is outside. Art belongs in a museum, caged in, in a museum" (Cattell, 1999). Other residents express similar feelings that the Project is not safe, that they do not understand it, and that many people who enjoy it live far away and do not have to see it every day.



Dotty Wotty House, 1993–2001.



Faces in the Hood. 1994–present.

Discussion

Show students images of the *Dotty Wotty House* and other views of Heidelberg Street. If possible, bring in photographs of public art from your local area. After students have seen images of the Heidelberg Project including the *Dotty Wotty House*, discuss the concept of public art and the viewpoints of the different people involved.

- Would you want to live on Heidelberg Street? Why or why not?
- Why do you think the city of Detroit chose to demolish the abandoned houses on Heidelberg Street when there were, and still are, tens of thousands of other abandoned houses throughout the city?
- Who should have the right to decide where it is appropriate to make a work of art, an individual, a neighborhood, a city, or an artist?
- Tyree Guyton plans to expand the Heidelberg Project to include a museum, more activities for children, and more artworks on the houses and in the neighborhood. If you were a resident of the area, would you support this expansion? Why or why not? What do you think about turning abandoned houses into artworks? Should the other neighbors have a say in what the Heidelberg Project looks like? What could Tyree Guyton do if some of the neighbors do not like what he is doing to the houses on the block?
- Though many people believe that Guyton's work is art, others feel that it is not. What is your view of his work? What are your personal criteria for determining if something is a work of art? If Guyton's work is not art, what would you change that would make it a work of art?

Soles of the Most High, 1993–present

Tyree Guyton
Tree sculpture
The Heidelberg Project

Tyree Guyton's grandfather was born in 1897 in the South and came to Detroit during the Great Migration that lasted from about 1910–1930. Guyton recalls his grandfather telling stories about his childhood, how his brother was sold into slavery, and his memories of seeing the bodies of lynched African-Americans hanging in trees. As a child, Guyton asked his grandfather about what he could see on the lynched people. His grandfather replied that all he could see was the soles of their shoes.

In *Soles of the Most High* (right), Guyton commemorates those who were lynched in the South. To create this piece, he collected discarded shoes and changed their meaning by placing them in the tree. Though some characterize him as an “outsider¹” artist, Guyton studied art and is aware of past artists whose work also challenged the limits of art, including Marcel Duchamp and Robert Rauschenberg. Like these artists, Guyton also pushes the definitions of art, how objects come to have meaning, and the meanings of objects (The Heidelberg Project, n.d.).



Soles of the Most High. 1993–present.



Move to the Rear.
1994–2000,
current view.



Artmaking Activity: Creating New Meanings

After seeing images of Guyton's work, including *Soles of the Most High*, students can work in groups of three or four, and brainstorm ideas for how they can take a discarded everyday object, change its meaning, and make it into a work of art that promotes a change—social, political, environmental, cultural, etc. Once the groups have come up with several ideas, they should make a series of thumbnail sketches. Ask groups to share their ideas with the class and keep a list of the students' ideas on the board. Students can use one of the ideas generated by the class, or come up with a new idea, for a sculpture that involves changing the meaning of a ready-made object. After creating their sculptures, have students write a descriptive statement explaining their sculpture and how they changed the meaning of the original object.

Move to the Rear, 1994–2000

Tyree Guyton
Bus sculpture
The Heidelberg Project

A year after meeting Rosa Parks in 1994, Tyree Guyton dreamed that he would make an artwork with a bus. Just one week later, the Heidelberg Project received a donation of a 1955 passenger bus. When explaining *Move to the Rear*, Guyton mentions his desire to say something about Rosa Parks and to pay tribute to what she did to further the Civil Rights Movement (Cattell, 1999). During the next few years, Guyton painted and attached objects to the bus. Again, Guyton used polka dots to comment on the diversity in our world.

After Guyton completed the bus, it suffered a few tumultuous years. The city of Detroit attempted to tow it during the 1999 partial destruction of the Heidelberg Project. The bus was given temporary shelter at a local ice rink until it could be relocated to a lot owned by the Heidelberg Project. In 2000, the city again tried to tow the bus from private property, but was deterred by a restraining order. In 2001, the bus was stolen and later recovered by the FBI. Currently,

the bus is part of the Heidelberg Project and is located a few blocks from Heidelberg Street. According to Tyree Guyton, since the death of Ms. Parks on October 25, 2005, people have stripped many parts off the bus, perhaps as souvenirs of this important woman (Personal Communication, May 16, 2006). Images of what the bus currently looks like are presented here. Compare these images with those online at <http://www.heidelberg.org/> depicting the bus as Guyton created it.

Discussion

Working in small groups, have students discuss these questions and share their ideas with the class:

- Who has influenced your life?
- How could you use your art to show others how this person has influenced you?
- What might you make to commemorate or pay tribute to these people?
- Where would your artwork be placed to heighten awareness and to initiate discussions about how this person influenced you?

Calling All Cars, 2002

Tyree Guyton
Mixed media
84 inches x 38 inches
Collection of the artist

In addition to the Heidelberg Project, Guyton creates paintings and sculptures that often relate to his life. In describing *Calling All Cars*, Guyton states that he called the police because of a situation on Heidelberg Street. He was told that the police did not have enough officers to respond. Guyton also explains that he made *Calling All Cars* cartoon-like because it was almost silly to even try to call the police to help the citizens on his street (*Tyree Guyton: An American Show*, 2006). In this work, Guyton is also commenting that individuals must empower themselves to make changes. The backward



Calling All Cars. 2002.

American flag behind the police car may be a further reference to how the lack of police to care for the residents of the city symbolizes the opposite of what people are told to expect from their government.

Questions for Discussion

- Why might an artist comment on events from his or her local environment?
- What artistic techniques does Tyree Guyton use to heighten the meaning of his artwork?
- What events from your local environment would you like to make a commentary about through art?

Artmaking Activity

As a class, generate a list of local events that students would like to make a commentary about through art. Once students have an idea for their artwork, have them consider how their artistic style can heighten their message. After making thumbnail sketches and discussing their artistic intent, allow students to select from a few materials to find the ones that will best communicate their message. While students work on their projects, have them stop periodically and record their thoughts in their sketchbook or journal. When the students finish, have them review what they wrote during the artmaking process. Based upon these notes, have students write a statement about the meaning of their work, the successful aspects of it, what they would change if they could, and how they used a particular art technique to further the meaning of their work.

Assessment

The teacher should assess the students during the lessons by observing their participation in discussions, artmaking, and other activities. The teacher should observe how students react to opposing viewpoints and if they are able to understand that multiple, possibly conflicting, interpretations of artworks exist. Additionally, the teacher should use a rubric to assess the students' artworks. The assessment criteria could include: the use of materials and techniques to communicate the students' ideas, the visual communication of the meaning of the artworks, and how an aspect of change was incorporated into the artwork. The teacher will also assess the students' written statements about their artworks for content and clarity. This combination of formative and summative assessments will provide the student and teacher with substantive feedback about these lessons.

Conclusion

Tyree Guyton is motivated by his desire to change the world, starting with himself and his neighborhood. With the Heidelberg Project and other artworks, Guyton challenges viewers to think about the status quo, the situation in blighted areas, what art can do to change the world, and how one person can make a difference. An ancillary but important idea is the relationship of public works of art to the public and local governments. As students learn more about

the ways in which governments function, relating this information to a real situation with a work of contemporary art is an excellent way to bring these ideas to life. The artmaking activities and discussions explained in this Instructional Resource encourage students to create works of art from found objects, to expand their notions of art, and to see art as a vehicle for positive change.

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ENDNOTE

- ¹The term "outsider artists" refers to artists who are not trained in a formal manner and who often do not participate with the art world.

AUTHOR'S NOTE

Both Jenenne Whitfield and Tyree Guyton kindly answered questions and spent time with me to help with the writing of this article. If not for their time and willingness to help, this Instructional Resource would not have been possible.

The various ways my students make sense of their worlds both in and out of school has always fascinated

Making Meaning Many Ways:

An Exploratory Look at Integrating the Arts with Classroom Curriculum

me, but I owe a special debt of gratitude to Natalie, whose incessant doodling ultimately drove me to explore the contribution of art to regular classroom curriculum. While I initially considered her drawings a distraction, I soon realized that they helped her relate to what we were investigating in class. **Through her pictures, Natalie showed me that art was her pathway to learning.**



BY PATRICIA LYNCH

No *Child Left Behind* has forced many American schools to become language-driven and text-oriented, but my experience with Natalie and others like her led me to suspect that students would benefit from opportunities to transform their knowledge from words into other expressive media. Deasy (2003) highlights dozens of studies suggesting the cognitive value of the arts in helping children develop language and literacy skills. In fact, the National Council of Teachers of English Elementary Section Steering Committee (1996) states:

We define the language arts broadly to include all of the various ways that learners make and share meaning ... (including) art, music, drama, mathematics, and movement as well as the traditional four of language—reading, writing, speaking and listening (pp. 11-12).

That being the case, it seems imperative to explore all avenues for teaching and learning that may have an impact on literacy, including the arts, in order to truly educate our children.

The Purpose of the Study

This study explored the ways in which music, drama, art, and movement were integrated with classroom content at a public arts-magnet school. While some research exists that correlates the arts with higher test scores, Deasy (2003) suggests a need for arts research to “define with greater depth, richness, and specificity the nature of the arts learning experience itself” (p. iii). With that in mind, I posed the following questions:

1. What do arts-integrated lessons look like and sound like?
2. How is meaning-making supported and/or constrained through integrated arts activities?

My intention was to respond to Deasy’s call for studies “that probe the complexity of the arts learning experience and also takes into account the contexts in which learning occurs” (Deasy, 2003, IV).

Art as a Sign System/Language

Meaning is created, represented, and interpreted through the use of different semiotic, or sign, systems, which learners naturally employ as they make sense of the world. These systems may “overlap, co-occur, and work against” (Albers, 2001, p. 4) each other since each sign system focuses on certain aspects of the world while neglecting others. This is true even of language, which has long been considered synonymous with literacy.

To privilege language over other ways of knowing and communicating not only marginalizes many students, it also fails to expand the abilities of those whose cognitive bias is language (Hubbard, 1989). “When we limit ourselves to language, we cut ourselves off from other ways of knowing,” (Berghoff, Egawa, Harste, & Hoonan, 2000, p. 4). Art has the potential to enhance the making of meaning, which is the rationale behind the arts integration lessons I examined.

Art as a Socio-Cultural Event

Vygotsky (1978) argued that learning occurs within the Zone of Proximal Development, the place in which students are on the verge of independence, participating in “activities slightly beyond their competence with the assistance of adults or more skilled children (Rogoff, 1990, p. 14). Lindfors (1999) suggests that “this zone combines support and nudge: going beyond (the nudge) with help (the support)” (p. 204). The arts provide learners with supportive segues into the unfamiliar or difficult, while simultaneously nudging them to explore content from entirely new perspectives.

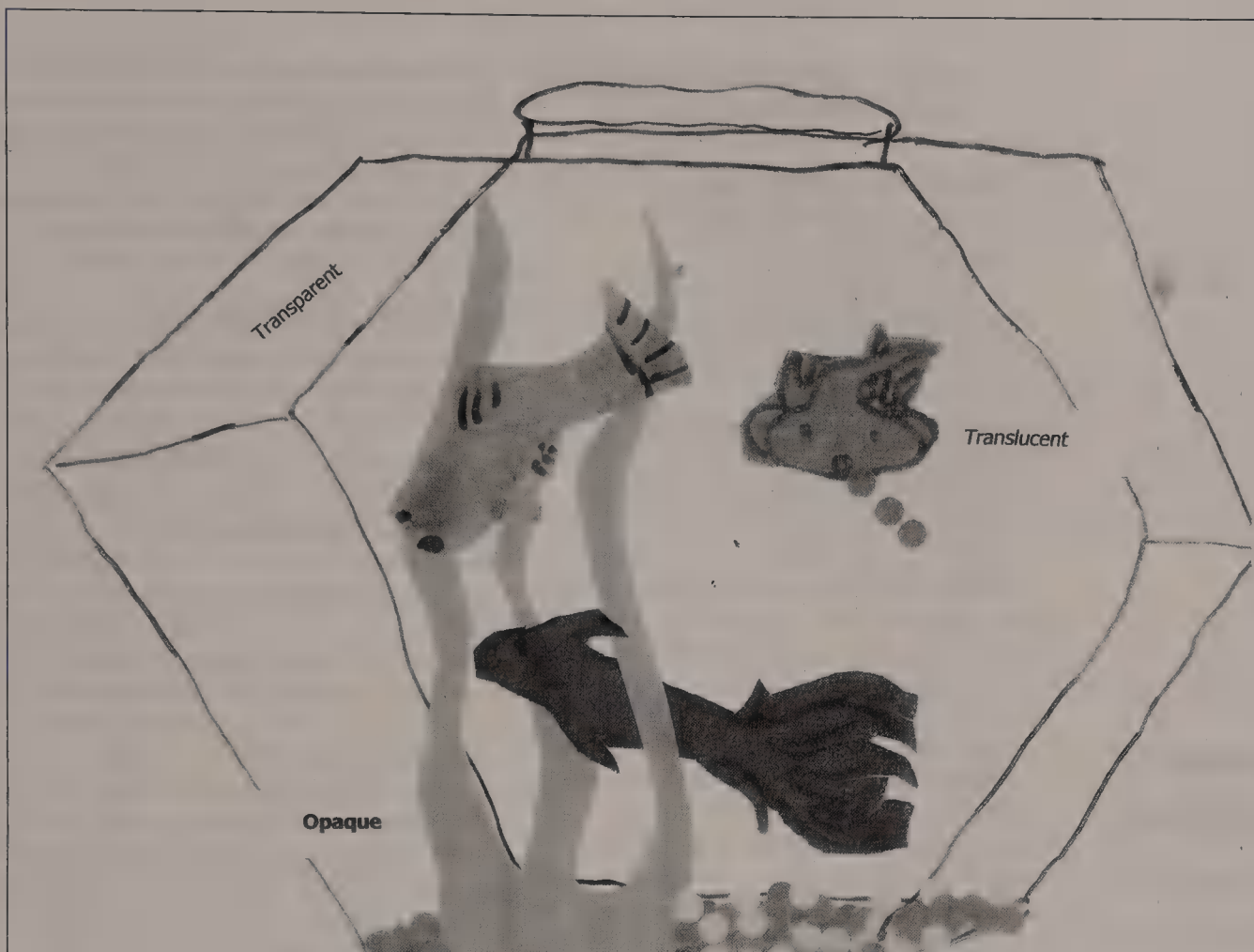
*Meaning is **created, represented,**
and **interpreted** through the use
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which learners naturally employ as they
make sense of the world.*

Looking Closely

The Arts Academy is an urban, K-5 magnet school located in the southeastern United States. It is a Title I school whose student population consists of approximately 450 children from diverse cultural and socioeconomic backgrounds. According to the principal, “the arts (act) as a catalyst to improve our students’ achievement, confidence, and communication skills” (personal communication, February 19, 2004). It employs full-time art, music, PE/movement, and drama teachers who not only teach their own disciplines, but also design and teach arts integration lessons. In addition, an artist-in-residence program brings musicians, artists, dancers, and theater groups to the school throughout the year.

According to the visual arts instructor, the goal of arts integration is “to have the learning be better ... to help kids learn things that are difficult for them” (personal communication, January 23, 2004). These lessons are designed to accomplish one of three things: (1) to introduce and create enthusiasm for a new unit of study; (2) to reinforce concepts already learned; or (3) to enrich content and add another layer of meaning. Classroom teachers used a planning sheet for each art area to indicate the standards to be addressed. Art teachers then used these plans to develop lessons via their particular discipline, and the integration was team-taught and evaluated with the help of the classroom teacher.

Over a 4-week period, I observed third, fourth, and fifth grade students as they engaged in arts integrations. I talked with them about their work, listened to their conversations, and watched the decisions they made in an attempt to discover how combining the arts with classroom content might support or constrain learning. Interviews were conducted with the principal and all four arts teachers to gather information about the school’s history, and to gain their perspectives on the arts’ impact on student learning. I then examined field notes, student artifacts, and interview transcripts for evidence of the impact of arts integrations on learning. By reviewing and comparing data from several sources, I discovered that some consistencies existed across integrations, regardless of which arts and classroom disciplines were involved.



Student work from science lesson on light.

What Integrations Looked Like and Sounded Like

An undercurrent of excited whispering circulates in the darkened room as students wait for the lesson to begin. They are studying the properties of light, and this lesson will introduce them to the concepts of transparent, translucent, and opaque materials through the work of photorealist painter, Janet Fish. When the projector lights up, students erupt with a chorus of “oo’s” and “aah’s” as a colorful still life, entitled *Raspberries and Goldfish*, appears. A bowl of raspberries is flanked by vases of orange and yellow nasturtiums, with a stack of glass plates in the foreground. A round goldfish bowl rests on a turquoise plate beside an open window draped with sheer curtains. “What do you see in this picture?” the teacher asks. “It looks like it’s moving!”

“Beautimous!” The teacher points out ways in which the artist represents transparent, translucent, and opaque materials in her work, assessing students’ understanding by having them reference examples of each in the painting. She then explains their assignment. Using transparent, translucent, and opaque materials, students are to create an aquarium scene, then label each kind of material appropriately. Tubs of brightly colored tissue and origami paper are provided. Students stand, sit, and move around the room to work and get the materials they need. Everyone is engaged and working at his or her own pace. Some students labor over the aquarium outline, while others transform bits of colored paper into seaweed, turtles, and fish (see above). The atmosphere is relaxed and punctuated with snippets of conversation about the artwork. “Is this good?” “Is this too low for

the fish bowl?” “Look at the pretty colors!” “You could add an eye or scales to your fish.” The teachers wander around the room offering assistance and encouragement, and when a student complains, “I messed up on my fish,” a classmate hands him the tub of materials so he can begin again.

When the lesson is over, the students respond with a loud and disappointed “Awww!” Their teacher reassures them that “If you don’t finish today, we’ll finish tomorrow,” and asks to keep the materials for her next class.

What we typically 'shush' (voices) or ask to keep still (hands and bodies) become tools for learning in an arts integration lesson.

This vignette highlights the qualities that made arts integrations engaging learning experiences.

1. Integrations allowed students to use their hands, bodies, and voices in meaningful ways.

What we typically 'shush' (voices) or ask to keep still (hands and bodies) become tools for learning in an arts integration lesson. As the fourth graders created their works of art, they were permitted to stand, sit, or move around the room as needed. This sense of freedom and responsibility for their own learning helped sustain their attention and encouraged perseverance with the task.

2. Making art allowed choices about how to interact with content.

Expressing their understanding of concepts through art led students to become more attentive to detail, more deliberate in their choices, and more thoughtful about what they considered essential, underscoring the power of art as an intellectual exercise. Students not only had to think about what items they wanted in their aquarium scenes, they had to include a variety of transparent, translucent, and opaque materials and decide how best to use them.

3. Integrations were social events.

After the lesson was introduced and instructions were given, teacher talk ceased to dominate or control the conversations in the room. Students were free to visit with one another as long as they were working. They borrowed materials and ideas freely from each other, but this social aspect of the integration did not appear to divert anyone from the purpose of the lesson.

These three qualities were apparent in all the integrations I observed. What made some of them superior to others, however, had to do with the way the arts and classroom content complemented each other. For example, one fifth-grade teacher requested a PE integration introducing ecosystems. As the class filed into the gym, the PE teacher distributed six popsicle sticks and the name of an animal living in the Everglades to each child. They stood in a circle as the teacher read a series of scenarios that could affect the animal's ability to survive. If they believed the event described would be harmful to their animal, they placed a stick on the floor. When all six sticks were gone, students sat down and were out of the game. While this

activity generated discussion about the effects of human activity on ecosystems, there was little actual movement involved. The teachers agreed that in this case, the integration was weak because PE and science content seemed to work against each other, rather than overlapping or co-occurring (Albers, 2000).

Implications for Learning

This study yields evidence that integrating the arts with classroom content consistently supports all kinds of learners. The only constraints reported by teachers appeared to be primarily time-related.

Supportive Elements of Art Integrations

The current fifth-graders at The Arts Academy, who have studied the arts since kindergarten, were asked to reflect upon their experiences with music, drama, movement/dance, and art. Their responses below help frame what I believe to be the essential supportive elements of learning about, with, and through the arts (Goldberg, 1997).

1) Arts integrations allowed for multiple perspectives: *"I learned it is fun to be in someone else's shoes for a while"* (personal communications, March 5, 2004). Learning content through the arts was an inclusive experience in these classrooms. No matter what their cognitive bias (Hubbard, 1989) or learning styles/preferences might be, the arts permitted students to interpret content in ways that were meaningful to them. During an integration of art and social studies to review important historical figures, students were urged to draw what would help them remember as they sketched. The focus was not so much on making good art, but on creating meaningful symbols for remembering information. Drawing required students to express their understanding of the facts they had learned in personalized ways.

2) Arts integrations helped create a safe atmosphere for taking risks: *"You don't have to make your drawing look real ... it's great as long as you like it"* (personal communication, March 5, 2004). When asked how he saw the arts as helping children, the principal observed, "It is the only opportunity for some of those children to attach meaning to what we're doing ... Because they're not understanding the language ... it's hard for them to read a fifth grade content book, their reading level may not be fifth grade content, but they see it, they do it, they act it out, it's

fun, it's engaging, they remember it. They're able to attach meaning to that and build on their experiences" (personal communication, February 19, 2004). During a music/science integration on the water cycle, fourth graders created new lyrics to a familiar jingle. One of the most enthusiastic contributors to the song was a student who attended resource classes. Music helped reduce the risk he associated with written language and allowed him to contribute in ways that embraced his strengths instead of revealing his weaknesses.

3) Arts integrations demonstrated that learning can be a pleasurable experience: *"The best thing about the arts is it is creative and fun and that's what keeps me going and staying on track"* (personal communication, March 5, 2004). One of the reasons I believe the arts are perceived as "fun" is that they encourage students to explore things in school just the way they would outside of school—with hands, bodies, and voices. One kindergartener new to the school learned this during a drama lesson on expressing feelings. Overwhelmed at first by the movement and noise of his classmates, and thinking this kind of behavior would get him in trouble, he held back. When the teacher encouraged him to participate and he understood that it was all right to laugh out loud or to growl in anger, he remarked, "I'd better take off my glasses ... so they'll be safe!"

4) The arts and regular classroom curriculum naturally complement each other: *"The arts can help people for other classes, such as math and science"* (personal communication, March 5, 2004). The degree to which the arts teachers wove other subject areas into their instruction was substantial. In a second-grade music lesson, musical composition was connected with writing. The activity involved creating a short melody using three specific pitches, so the music teacher demonstrated by making up her own tune and playing it for the class. Deciding she didn't like the way it sounded, she changed a couple of notes, then played it again. She pointed out that as composers, the students could revise their musical pieces, just as they did as writers.

Constraints of Arts Integrations

Although my time at the school was brief, I saw no evidence that art integrations actually constrained the making of meaning for learners. According to both the arts and regular classroom teachers, the main problem was time. In order to prepare high quality

integrations, the arts teachers not only had to know their own discipline-specific standards, but the K-5 standards as well. There was also the matter of deciding how the two disciplines would best complement each other within the integration. As the visual arts teacher noted, "It takes so much time to plan a good integration," (personal communication, March 5, 2004) and her colleagues concurred. Not only are the arts teachers responsible for writing grants that subsidize the arts magnet program and keeping track of the spending, they must also find, hire, and pay the artists-in-residence, run after-school arts clubs, arrange the integration schedules, and rehearse performances. The arts teachers agreed that time was their only constraint with regard to preparing and teaching arts integration lessons.

Conclusion

This study explored the value of weaving the visual and performance arts throughout regular classroom curriculum, and it demonstrates that experiences with the arts are not merely embellishments to the elementary curriculum. Based on my own classroom experience and growing understanding of multiple ways of knowing, I am convinced that weaving the arts throughout the regular classroom curriculum supports learning in several ways.

First of all, when the arts become a vehicle for learning classroom content, the whole child is involved. Children are immersed intellectually, emotionally, physically, and therefore rigorously, *in* the learning experience. This transaction of external factors with the internal conditions of the learner creates what Dewey (1938) referred to as an educative experience, one that stimulates learning in the present and cultivates a positive mindset for learning in the future.

Next, the arts require children to assume greater responsibility for their own learning. When challenged to demonstrate their learning dramatically, visually, or musically, students must make important decisions about what is essential and what is not. They must make thoughtful, deliberate choices about how to best represent and communicate what they know.

Finally, arts integrations are inclusive experiences that invite all students to participate in the learning process. Students who struggle academically experience success when

When challenged to demonstrate their learning dramatically, visually, or musically, students must make important decisions about what is essential and what is not.

Meaningful change in education will only come about through close examination and thoughtful reflection of current classroom practices that are dominated by written language. If public education is truly committed to having no child left behind, it would do well to consider bringing the arts along, too.

given the opportunity to demonstrate their learning using multiple sign systems, while those who are competent with language expand their repertoire of communication through the challenge of transforming their knowledge from words into pictures, gestures, or sounds. Blending the arts with classroom curriculum helps create Zones of Proximal Development (Vygotsky, 1978), in which taking risks in learning is encouraged and supported via social interaction.

Unfortunately, *No Child Left Behind* requires schools to define curriculum in terms of language, thereby restricting the kinds of opportunities students have to encounter other forms of communication. The focus has shifted from teaching children to teaching curriculum, marginalizing many students in our nation's increasingly diverse school population. This study reveals the possibility of supporting every child when the arts work in concert with classroom content to enhance the creation and expression of meaning. Although language is often considered synonymous with literacy, we must remember that "other sign systems do things that language does not do, or else they would cease to exist" (Berghoff, et al., 2000, p. 14). Meaningful change in education will only come about through close examination and thoughtful reflection of current classroom practices that are dominated by written language. If public education is truly committed to having no child left behind, it would do well to consider bringing the arts along, too.

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Educating the Art Teacher:

Investigating Artistic Endeavors by Students at Home

BY JENNIFER E. CRUM

As an elementary art teacher thinking back to what I did in art class as a child, I do not remember much: a construction paper pumpkin for the Halloween parade and a cut-out reindeer face at Christmas.

I think I do not remember more about art at school because these experiences were not that important to me. When I look back at the artistic experiences I had as a child, I think mostly about what I made in my home. I spent many afternoons and weekends creating artworks, without instruction and receiving only encouragement and praise from my family. I remember the fun times after school in my bedroom where I played records and made crayon rubbings on the textured linoleum floor. I remember long weekends at the kitchen table painting and making magazine collages to display around the house. I think I remember these activities so vividly because they meant something to me. Now that I teach art to elementary school children, I consider how students perceive art under my instruction. I question what influences their interests, abilities, and values for art. This curiosity led me to explore art activities that students engage in at their homes.



A portrait of the author around 1981 making art at home.



The sister of the siblings in the "Everywhere" family shows me some of her many drawings.

I hoped that through this investigation, by examining a varied range of students, I could understand why specific attitudes about art seem to contrast in my classroom.

Given that I had a set of rich art encounters at home, and that their impact on me was far more lasting than anything I did in school, I wondered about the nature of my students' home art experiences. Did they experience art in ways they considered special and distinct from school-based art projects presented by a teacher? Hamblen (2003) stated that in local contexts, such as home, children produce art that is "personal, autobiographical, fanciful and sometimes socially irreverent" (p. 116). She suggested that local art contexts may provide clues to significant art learning and the experience of "real time" art tasks. Skills used in local art practices need to be identified and considered valid (p. 117).

To explore these questions as a curious art teacher, I conducted a small-scale, observational study. Designed to examine how art is practiced and valued by families living in my rural community, I wanted to know what

purposes art serves the students and their families. I also wanted to discover how families influence the understandings that students have about art. I began the inquiry in the elementary school art classes that I taught. I asked approximately 250 children in grades two through five to write statements about the art they made at home. It was fascinating to read the detailed responses. Activities including quilting, crocheting, and cartooning were some of the most popular kinds of art made at home. Very few students stated they created sculptures or paintings at home. Some students told me specifically where in their homes they made art, such as the kitchen or their bedrooms. Meanwhile, many students would comment on other members of their family being artists, such as siblings, parents, or grandparents. I investigated further by selecting a small group of families to study through in-depth interviews.

Within five families, eight students were interviewed, including two in second grade, one in third grade, three in fourth grade, and two in fifth grade. I selected students who exhibited varying characteristics related to artistic ability, participation, and behavior in the classroom. I hoped that through this investigation, by examining a varied range of students, I could understand why specific attitudes about art seem to contrast in my classroom. Through the interviews, I observed these students in an atypical setting for a teacher: within the family home. The families mostly engaged in making art at distinct settings, inspiring me to label these cases as: the “Daycare” family, the “Garage” family, the “Kitchen” family, the “Basement” family, and the “Everywhere” family.

Observing Artistic Behaviors and Attitudes in the Classroom

In the “Daycare” family, two brothers preferred to make origami projects in art class. They often threw projects away, wasted supplies, and saw art as an activity requiring little effort. In the “Garage” family, the youngest sibling of three maintained a high interest in art class. He showed compassion toward helping others create artworks, and was considered artistically skilled by his peers. However, he found it difficult to judge whether his art was good. In the “Kitchen” family, two sisters demonstrated more previous knowledge of artistic materials than other students in their class. They preferred working collaboratively. In the “Basement” family, a male student showed exceptional aptitude for artistic endeavors, particularly in drawing and painting. He was confident in his artistic ability. Finally, in the “Everywhere” family, a strong-willed brother recalled a wealth of famous artworks seen outside of art class. His younger sister proclaimed that she knew when she was finished with her art because she *was* the artist. Meanwhile, both siblings refused to create a project in my class if the lesson did not suit their artistic styles.

Beyond the Classroom and Into the Home

Artworks created by children in the “Daycare” and “Garage” families were mostly drawings and origami-based paper projects. In the “Daycare” family, the children made artwork using scraps as a sort of time-filler after homework was finished, while the mom prepared dinner and the dad was on his way home from work. While in the “Garage” family, everyone engaged in artmaking: the mother created photographic collages of family events and memories, the children drew and painted, and the father made fishing lures from deer tails, wire, and fabric dyes. The family spent time together, and the parents taught their children how to create projects. Artworks created by children in the “Kitchen” family included organized file cabinets of drawings, paintings, collages of found objects, and kit-based projects such as plastic paint-by-number designs. A stroll through the den revealed a room full of family treasures: hand-carved tables, oil paintings, and pottery created by relatives including aunts, uncles, and grandparents of the children in the “Kitchen” family. Both sisters in the family created artworks together, while their mother assisted them with the processes as she created her own artworks, playing a role as both teacher and participant.

In the “Basement” family, only one child, the middle of three brothers, created artworks. His parents saw him as the artist of the family. He had a wide variety of art projects created and collected over a period of years, including drawings, paintings, and kit-based projects like puzzles, braiding with gimp string, and sand art. An interesting aspect of this student’s artmaking was his manipulation of the materials he used—even kit materials. For example, when he used a “sand art” kit, he did not read the instructions. Instead, he experimented and used the sand for texture in his portrait drawings and imaginative paintings. The “Basement” family artist devoted a large portion of his time and energy at home to produce his artwork. I was particularly interested in investigating this student’s work at home since he took the activity of making art so seriously.

Other students who seemed to take their artmaking seriously were members of the “Everywhere” family. The siblings excitedly showed me a wide variety of drawings kept in their large portfolio bags. Both children created many drawings in their home on a daily basis including a series of comic drawings and imaginative character drawings. The sister had over 45 drawings, mostly based on a cartoon character that fights tobacco-using characters. The mother stated her daughter completed these drawings over a period of 2-3 weeks. The brother had a large quantity of drawings in his portfolio bag as well. Most drawings were based on animal forms and popular science fiction movies. In the “Everywhere” family, the mother created art, collected art purchased in galleries,

and took her children to art museums. She encouraged her children to work independently and preferred to not interfere by giving instructions. She emphasized that the most important aspect about her children making artwork was for them to enjoy it.

Family Influences: How Values for Art in the Home Affect Art Practices in the Classroom

The most intriguing aspect of my investigation was learning how the families influenced students' values for art. For example, in the "Daycare" family, the mother acted as a passive provider of materials and prioritized activities such as math homework. Did this action influence her sons to perceive art as a form of frivolous entertainment, as they had in my classroom? Since art was valued as less important, art class was not taken seriously, and was viewed as a break from other classes. In the art room, behavior-related problems with these boys occurred when they played with art materials and did not complete their artwork during class time. When I noticed other students in my classes exhibiting these types of behaviors, I questioned if similar influences on artistic activities took place in these students' homes.

While in the "Garage" family, acts of making art, decorating, and simply being creative were respected as important. Did the mother's belief that "everything is art" explain her son's inability to make decisions about aesthetics in the classroom? In the "Kitchen" family, the mother served as a provider of art materials and instruction, and a participant in making art with her daughters in the home. In return, her children's values for artistic practices seemed to be transformed beyond those associated just with art. Social skills became influenced and instilled by the family experiences in art, such as cooperation, collaboration, and community involvement. Many students seemed to enjoy working with others to make art in school, which caused me to wonder how many of these children engaged in collaborative, family-oriented artistic activities in their homes.

Did this action influence her sons to perceive art as a form of frivolous entertainment, as they had in my classroom? Since art was valued as less important, art class was not taken seriously, and was viewed as a break from other classes.

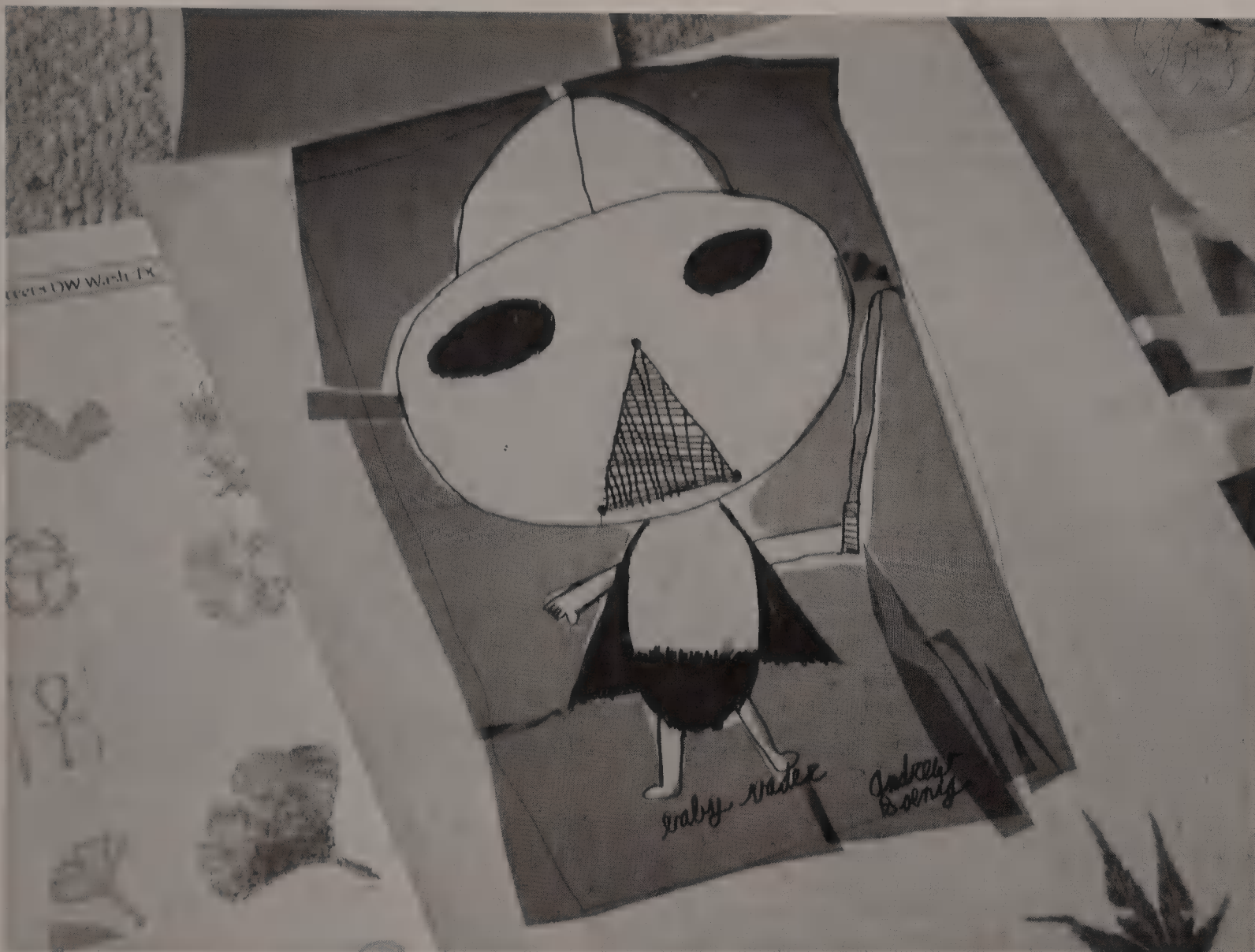
The "Basement" family perceived artistic ability as a gift, which was encouraged by the parents who believed their son *was* an artist. This strong belief influenced the student to view himself as an artist. In the classroom, the "Basement" family artist strived to excel in any artistic activity presented. He proudly proclaimed himself an artist to his classmates and shared his own self-taught art techniques. This child's confidence became infectious in the art classroom. His values for art related mostly to the parental support he received to pursue artistic activities. The father spoke about how art that has meaning makes one "think about things." He expressed some opinions, which could have further influence on his son's own values about art:

My taste in art relates to having pictures that capture societal issues like things that you would see, and they make you wonder. Pictures that capture something, that's what we would like to see. It probably would not be just a bowl of flowers. I think that art has more importance when it has meaning and not just decoration. (personal communication, May 22, 2006).

Did the father's views of art influence his son's decisions in artmaking, such as the desire to alter procedures of kit-based projects in order to make artworks more original than directions suggest? As a student, the "Basement" artist created artworks that met the specific criteria of classroom assignments, yet, he consistently demonstrated a strong will to remain independent as an artist. Through his choice of subject matter, such as painting a dragon rather than a linear perspective scene, he tended to use imagery that conveyed personal meaning when making his artworks.

Children in the "Everywhere" family acknowledged that their mother promoted artistic growth by providing materials and purchasing artworks. Their mother influenced her children's interest in looking at art and making art by going to places where art was displayed. Both of these children independently chose what art they liked, and what art they wished to create at home. This awareness was apparent in their intent to explore individualism and self-expression through the art they made at home. Meanwhile, it was a challenge to actually teach these students due to their independent habits when making art at home. These children often chose their *own* directions when working on art projects, and refused to complete artworks if their tastes differed from the teacher's grading criteria.

The values about art held by the children in the "Everywhere" family related directly to the mother's view of art as enjoyment: They saw the act of making art as a way of being free from structure and work, and completion of artworks was based on independent choices and decisions. As these students demonstrated an unwillingness to be taught new ways of making art, conflicts arose within classroom instruction. Diverse artistic values and attitudes about art that exist outside school raise questions about how and in what environment art should be formally taught.



An example of a drawing made at home by the brother in the "Everywhere" family.

The Aftermath: Strategies in the Classroom to Make Art More Relevant to Students' Lives

Through this research process, I developed a set of cause-and-effect relationships among the artworks that students made at home, how their families valued artistic practices, and the behaviors and attitudes I observed in my art classes. I decided to change my practice the following school year by: (1) encouraging students to bring in artworks they created at home to share with others in art class; (2) making connections with my students by incorporating aspects of their art from outside the classroom, such as media and subject matters presented into my curriculum; (3) exhibiting a genuine interest in artworks children make at home to establish trust and respect in my teacher-student relationships.

This research allowed me to find new ways of getting to know students as individual artists and learners. My role as teacher-researcher enabled me to explore concepts of *what art is* to the students and their families in my rural community.

Suggestions for Activities

After completing interviews, I realized that in one particular fourth-grade class the students were curious about my interest in going to their classmates' homes. The children I did not interview began to question my interest, wanting to know when *their* artwork from home would be discussed. Art educator George Szekely (2006) suggested that for art to have deep significance in children's lives, home art needs to be connected to school art (p. 3). Szekely concluded that children continue being artists when their art dreams are supported in school, and the art ideas they bring from home are valued in school (p. 4). I therefore organized a "show and tell" event in which students brought in artworks made at home, shared their thoughts about how and why they made their art at home. The students explored such questions as "What should I make next?" and "Does this look good?" A class of proud artists and young art teachers emerged as they learned new art techniques and vocabulary words and demonstrated their own unique talents developed at home.

Brent Wilson (2005) stated that although art educators do not usually pay careful attention to the complexities of the works kids produce outside our classrooms, what students make at home can be an excellent catalyst for understanding students' artistic interests and receptiveness. The choice to investigate artistic practices of students outside of school may develop meaningful relationships and communication between the teacher and student. Students may respond better to completing classroom art projects if their own activities are acknowledged as important. By learning about what kinds of art students make at home, an art teacher can be more aware of students' interests in specific media forms or subject matter and can enable the art teacher to build on prior art knowledge during art lessons taught in school.

Implications for Art Teachers

Children's artmaking is self-initiated. Wilson (2005) stated that children's self-initiated production of visual culture qualifies as pedagogy. Children make decisions to create work or not, and they make decisions about the subject matter and media types of their own artworks. Wilson characterized three pedagogical sites based on: (1) spaces where children construct their own visual culture texts, (2) the conventional art classrooms where teachers instruct art activities, and (3) a place between school art and children's self-initiated spaces (p. 18). These pedagogical sites provide ways to think expansively about the variety of roles art teachers might play in the lives of their students (p. 33). If opportunities are given for home art to have a place in the classroom, art educators could learn to balance art education that is based on curriculum, with that of their students' visual culture from home.

Opportunities need to be provided for students in art classes to reveal how the artworks created at home or out of school can be recognized as legitimate and important in the school curriculum to enrich learning for students. What is most significant about this research is what art teachers can learn from the students' artistic activities made out of school and in their homes, and how these activities can inform classroom practice.

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An example of a designer playground in Stow, Ohio, which includes equipment with a wide range of functions and an emphasis on aesthetic properties.

Design, Form, and Function in Art Education

BY ROBIN VANDE ZANDE

The study of functional design is especially significant as visual culture becomes more important in art education curriculum, pedagogy, and theory.

Human beings are influenced by design every day through continuous contact with functional form in and through visual culture (Yelavich, 1997; Meikle, 2005). We encounter a continuous current of such new styles as clothing fashions, architecture, furniture, and advertisements. In fact, the American pursuit of happiness has become related to an increasing flow of products and consumerism (Meikle, 2005). Design has become big business and makes a viable contribution to the economy.

The market landscape has changed in the last decade. Consumers now have affordable choices of well-designed products. Executives of the discount store Target recognized that they could not compete with rivals Wal-Mart and K-Mart on price alone (Meikle, 2005). Therefore, they hired a well-known designer, Michael Graves, to design objects similar to those he had created for the customers of the exclusive Italian company, Alessi. Philip Starke, another Alessi designer, and other top designers have joined the Target team. Ikea and Pottery Barn stores that descended on America in the mid-1990s, also offer affordable products that mimic the look of more expensive design classics (Gibney & Luscombe, 2000).

Americans have an increased appetite for good style and are demanding more and well-designed products (Gibney & Luscombe, 2000). In spite of our desire for surrounding ourselves with good design, art educators are not demonstrating the same interest in design education dictated in the national standards, publications, and enrichment programs created outside of the art education field (Vande Zande, 2001). In this article, I will discuss the importance of functional design as an integral component of a contemporary art education that is responsive to a visual culture consumer-driven society.

Each designed item is a narrative
about the culture from which it evolved,
about the person who produced it,
and the values and practices of both.

Art Educators and the Teaching of Design

Davis, Hawley, McMullan, and Spilka (1997) researched the interdisciplinary benefits of design education. The authors found that the national standards for civics and government, language arts, mathematics, science, and technology have learning expectations that support the teaching of functional design. Through a survey of the National Standards for Arts Education, design is mentioned as it relates to compositional design, i.e. using the elements of art and principles of design to arrange or analyze a composition. There is one brief reference to functional design, i.e. product, architecture, graphic design, etc. Studying functional design was identified as a benefit through the "impact of design on virtually all we use in daily life" (Mahlmann, 1994, p. 4). The study of functional design is especially significant as visual culture becomes more important in art education curriculum, pedagogy, and theory.

There are many possible approaches for developing functional design instruction in school art programs. Responding to a high level of interest, museum and architectural organizations developed curricula for teaching design. For example, programs at the National Building Museum in Washington, DC, have a record-setting attendance of 87,700 adults and children who participated in the 2004 education programs (Brody & Rynd, 2005). The Cooper-Hewitt National Design Museum offers "award-winning" programs for New York City high school students (Cooper-Hewitt, 2006). The Museum of Design in Atlanta conducts popular design classes for students, grades 3-12, and the Design Camp for high school students at the University of Minnesota was featured in *Metropolitan Home* (Kleinman, 2003) as being one of the best design ideas in 2002. There are other programs offered through architectural associations across the country as well as a few charter and public schools with a curricular emphasis on design.

In addition, architectural foundations have developed design curricula. The Chicago Architecture Foundation (Masengarb & Linsner, 2002) published an impressive resource of interdisciplinary lessons that addresses Illinois standards and Chicago mandated learning goals. The California Architectural Foundation (Buss, 1999), the Foundation for Architecture in Philadelphia (Abbau, Copeland, & Greenberger, 1986), and the Washington Architectural Foundation (Sitron, Pennington, & Sacco, 1997), among many others, have developed curriculum guides for collaborative teams of classroom teachers and architects in school settings.

Most of what is being addressed about functional design in other subject disciplines and organizations is closely related to engineering and culture. They are not teaching aesthetics and meaning-making aspects of design that reach deeply into the human spirit. This is



An example of a natural playground in Stow, Ohio, which was made for the enjoyment of the natural wooded surrounding.

the domain of art education (Vande Zande, 2001). There are many forms or models of design education from which art educators may draw.

Designing

Design education is the study of functional objects, which fall into the categories of *environments*, *objects*, *communication*, and *interactive* design that have been deliberately arranged, sized, framed, and edited for a particular group of users. The design of *environments* is composed of architecture, landscape design, urban planning, interior design, and recreational spaces. The design of *objects* may be referred to as industrial or product design, which includes furniture, transportation, household objects, and clothing, among other things. *Communication* design encompasses graphic design and information-related images such as magazines, websites, computer graphics, video, film, packaging, and advertising. *Experience* design may be referred to as interaction or event design, to include occasions in which the user interacts with or experiences an event, as in festivals, theme parks, computer and videogames, strategic planning, and interactive websites.

As an art form, functional design, maybe more than other modes of expression, is subject to changes that occur in lifestyle, aesthetics, economics, and technology. Functional design reflects the changing standards of our culture (Miller, 1990). Design is so much a social phenomenon that a study of it is, in part, a study of societal issues. Often, as in fine art, there is a defining style that represents an era and reflects values and beliefs of a particular time and place. Everyone in society is affected by the ubiquitous nature of design because it is the “material evidence of our lives” (Yelavich, 1997, p. 10). Each designed item is a narrative about the culture from which it evolved, about the person who produced it, and the values and practices of both. We need clothing, shelter, and food to survive, but we create “families, communities, and civilizations by imbuing these basic requirements with meaning” (Yelavich, 1997, p. 11). On one level, design is a profession with particular skill sets and theories that are taught, but on another, designing is an innate facility apparent in humankind.

The Professional Designers' Skills and Theories

Designing as a career requires skills that must be learned and practiced (Lawson, 1997). One of the skills a designer uses is the process of problem solving, which remains the same whether in envisioning cars, parties, or cyber systems (Hubel & Lussow, 1984). In the first of three main stages, the *problem stage*, the designer identifies the parameters of the situation, including analyzing the problems and objectives, then researches information related to the problem. Next comes the *creative stage*, wherein the designer brainstorms and visualizes numerous possible solutions. In the final *development stage*, a search for the best solution is made through testing, comparing, and evaluating until the selection of the solution occurs and implementation takes place (Hubel & Lussow, 1984; Lawson, 1997). After a step is completed, it may be necessary to evaluate the decisions being made and return to a previous step for more refinement of the problem and possible solution(s) (Todd, Todd, & McCrory, 1996).

The rituals of daily life require some innate, intuitive sense of design. Designing is a basic human skill that allows one to manage, arrange, organize, and discipline a seemingly chaotic environment.

Designers work with the compositional tools that artists commonly use, the elements of art and principles of design, in determining the aesthetic qualities of a product (Shadrin, 1992). Design drawings or models are often made as a way of communicating with others and of translating ideas into dimensional objects (Todd, Todd, & McCrory, 1996). Design varies according to technologies, materials, and differing philosophies. Philosophies of design are expressions of differing orientations towards the world. Examples range from designing strictly for profit to designing for the reform of social problems. Marschalek (2005) covered many of these philosophies in discussing 12 concepts for teaching design. These include: (1) green or eco design; (2) concept design; (3) criteria-based design; (4) ergonomics; (5) form and function; (6) retro-design; (7) revision design; (8) systems design; (9) fine art influences; (10) cultural influences; (11) technology; and (12) qualitative design criteria.¹ In an educational setting, working with these skill sets and theories would undergird instruction.

An Innate Human Drive

The rituals of daily life require some innate, intuitive sense of design. Designing is a basic human skill that allows one to manage, arrange, organize, and discipline a seemingly chaotic environment. People are naturally inclined to seek order and harmony, to gain understanding, to glean meaning, and to control their surroundings (Papanek, 1995). Everyone is a consumer and user, if not a creator, of the artifacts that make up the conditions that surround them and affect the way they live. In educational settings, the formal study of design principles and processes could expand upon this innate drive, guide students to be able to create and appreciate the elegance of good functional design, and help them to understand how behavior is influenced through objects and images that surround us daily.

The Impact on Art Education Instruction

The approaches to teaching about the creation of art and the creation of functional design may be similar. In both, activities may be associated with generating a message through a unique way to view the natural and human-made environments, an involvement of a deeply felt perception, a personal emotive expression, an aesthetic exploration of materials and compositional elements, and/or the use of a creative process.

The primary difference between teaching art and teaching design is that design education is concerned with an end result that is functional. Design refers to images, objects, documents, and informational sources that have been deliberately arranged, sized, framed, and edited for a particular group of users (Margolin & Buchanan, 1995). The characteristics of design have a multidisciplinary nature and are to be found somewhere at the intersection of technology, art, and science (Findeli, 1997). Design is a practical and visual art.

Design and Visual Culture

There are many art educators who advocate for the study of visual culture. The many definitions of visual culture include images from mass media such as television, movies, music videos, and so on (Taylor & Ballengee-Morris, 2003) to material culture, the objects of everyday life (Bolin & Blandy, 2003). The teaching of design is similar to the study of visual culture. Both may include the analysis of the material culture, reflect on the impact of objects and visual messages as having the power to be manipulative or disenfranchising (Freedman, 2003), and decipher the messages of visual culture to gain an understanding of the society in which we live (Barrett, 2003).

In the study of visual culture, the emphasis is on the effects of a medium as a cultural critique. The teaching of functional design examines processes and decisions made in the creation of everyday objects. Yelavich (1997) stated that, "our relationship to the material



Presentation boards by Sophia Hughes and Susan Robson, students of Kathe Lisy of Parma Senior High School in Parma, Ohio. The presentation boards are an overview of the students' concepts for redesigning Hollywood Park near their school.

world is one of dependency and infatuation" (p. 15). Students are guided through analysis and invention of objects. Invention, or the act of designing, occurs through a problem solving process using technical skills, and concerns of aesthetics, social issues and cultural and personal meaning. Students use analysis at various times in studying design. During the problem-solving process there is an analysis component in each step, evident in defining the design problem, researching the topic, brainstorming and testing various options, and constructing a refined solution. There also exists the analysis to better understand how and why design decisions are made, for the purpose of inventing objects that provide enhancement to life and/or influence behavior. Design may be studied variously as style, engineering, craft, invention, planning, refinement, or as an exercise of choice and taste, which may occur on many different levels (Yelavich, 1997). The word "design" is both a verb and a noun, which makes it essential to take into account both processes and final results.

Lesson Planning

The goals of creating a functional design lesson are to guide students: (1) to recognize and appreciate well-designed objects that meld aesthetics with function in an elegant manner, (2) to understand how sustainable design contributes to a healthy environment, (3) to learn how design and designers function as an integral part of our society, (4) to use invention and imagination to solve problems, (5) to understand the interconnectedness of ideas and events that are central to design, (6) to incorporate compositional elements in viewing and creating design objects, (7) to improve technical skills, and (8) to build an increased awareness of how and why decisions are made in creating objects that have direct relevance to their lives.

Students take the role of designer in these lessons working toward creating a well-crafted object learning about aesthetics, function, materials, and tools. Most often designers work within parameters defined by a client. The teacher may act as the client. The designer-student is the creative thinker, somewhat of an expert in problem solving, who transforms, combines, or expands on existing designs (Stewart, 2002). A noteworthy benefit to teaching design lessons is the potential to involve the community as illustrated in the two cases that follow the lesson example.

Lesson Examples

There is often a playground located on school grounds and familiar to all students. Likewise, a neighborhood park may be accessible and easily studied by older students at a school where a playground does not exist. This is a good lesson theme to use in functional design education because of the relevancy to students and possible community connections. Two teachers in the greater Cleveland, Ohio area taught a park/playground lesson to their students. Kathe Lisy is an art teacher at Parma Senior High School in the Parma School District. Her lesson involved the redesign of a small neighborhood park in disrepair located near their school. The students created plot plans for an environmentally safe park incorporating new functions for the space. Part of the research included contacting a design firm that specialized in environmental design. Once the ideas were completed, the students gave formal presentations to the city's recreation director who took them for consideration to the mayor and city planners. The locality was broadened to other neighborhood parks around the city. The following semester, a new group of students was asked to design one of the school's courtyards, designated The Principal's Courtyard. This project is now in progress with the alumni association adopting the planning for construction.²

This is a propitious time for art educators to take the lead in design education, directing students through a study of human nature in covering the creation, selection, and arrangement of the objects in their environment.

Cathy Twyman teaches art at Northside Elementary School in Alliance City Schools. After introducing a playground lesson to a fifth-grade class, the principal approached her to design a recreational area on a plot of land abutting the school and a senior center. The teacher worked with a team of four fifth-grade students during lunch periods for three months. They created a scaled model complete with landscaping, pavilion and bridge. The faculty and principal are very enthusiastic about the project and are pursuing funding sources.

Lesson Plan

In preparing a functional design lesson, the teacher needs to clearly define the design problem, provide background information, define objectives and determine the manner of assessment. In a potential lesson on playground design, the *design problem* would be to create a plan for a recreational park or playground at an existing property or imagined space. The *objectives* are that students would: work in cooperative learning groups to create a plan for a new or improved design for a park/playground, selecting one or a combination of the listed playground types; incorporate the six guidelines into their design as outlined in the background section; research safety features of playground designs and equipment for normally functioning and special needs children; consider community values in the design of selected objects through the use of color, textures, shapes, symbols, and the arrangement of the playground objects; and present the completed plan to an imaginary or actual park board, explaining their design decisions.

The *background information* the students would be given would start with the importance of unsupervised play and that children need to explore, discover, problem solve, learn social skills, use abstract thinking, role play, exercise creativity, and satisfy curiosity (Brett, Moore, & Provenzo, 1993). Playing allows children to make decisions and choices without outside intervention. The playground is a setting where children may receive many of the benefits of play. The following guidelines may be referred to when designing and evaluating playground systems or park settings. These settings should: provide a safe place for children to engage in constructive responsible risk taking; be versatile for children of different ages and ability levels; include objects or equipment that may be used in different ways, depending on the interests and imaginations of various children; facilitate the process of social interactions among and between children and adults;

be inviting and attractive to children; and be useable during all four seasons.

Playground designs include: *Traditional*, which contain steel equipment set in concrete such as jungle gyms, steel swings, or slides; *Natural*, which are made for the enjoyment of natural surroundings such as bodies of water, mountains or wooded areas.; *Story*, which are for the enjoyment of being in an atmosphere of another place, such as a fantasy land, or historical site.; *Designer*, which includes equipment with a wide range of functions and an emphasis on aesthetic properties; *Adventure*, which are informal, fenced-in areas with tools and materials for children to do constructive play activities, such as cooking, gardening, or animal care; and *Creative*, which uses commercial equipment combined with scrap materials, such as rubber tires, railroad ties, and telephone poles (Brett, Moore, & Provenzo, 1993; Senda, 1992).

The primary benefit to teaching about playground/park design is that it has relevance to students' lives. Both of the lessons taught by the Ohio teachers were engaging to the students at elementary and high school levels because their subject was familiar. In addition, the lessons created interest toward a community project and the outcomes received recognition from community members as providing viable improvements to existing areas.

Conclusion

Yelavich (1997) explained, "The act of designing is carried out in many different ways, from the personal choices we make every day to the collective decisions made in the marketplace or at city hall" (p. 12). Leaders of business are giving attention to design as an effectual contribution to the economy. Many museum programs and architectural foundations are teaching design concepts. The educational disciplines of civics, language arts, mathematics, science, and technology include national standards related to design. This is a propitious time for art educators to take the lead in design education, directing students through a study of human nature in covering the creation, selection, and arrangement of the objects in their environment.

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ENDNOTES

¹An in-depth discussion of design philosophies is outside the parameters of this article. For more information refer to Marschalek (2005).

²My gratitude to Kathe Lisy and Cathy Twyman for giving permission to use their experiences as examples for the playground/park lesson.

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Photograph by Mary Sheridan.

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This special issue of *Studies in Art Education* is a timely call to art educators to take up the challenge of confronting the environmental crisis. The environmental challenges ahead are complex and multi-dimensional. However, we believe that artists and educators can and must play a role in bringing about a more environmentally responsible and ecologically literate culture.

—Laurie E. Hicks and Roger J. H. King

I'd probably frame the archetype of the modern age as: whatever problems we have, science and technology will find a solution and fix it, and we have yet to really get it that, much like revolution, this doesn't work either. We haven't invented any kind of technology that can bring back to life all that technology so insidiously destroys.

—Suzi Gablik and James Marriott

By calling on the virtual "army" of eco-artists who are already generating an enormous amount of exemplary performances and installations to help sensitize the public specifically to the water "issue," we teachers can utilize their multitude of visions and approaches to further students' sensibilities to dissolve the nature/culture divide in the search for a more symbiotic, gentle and complex vision.

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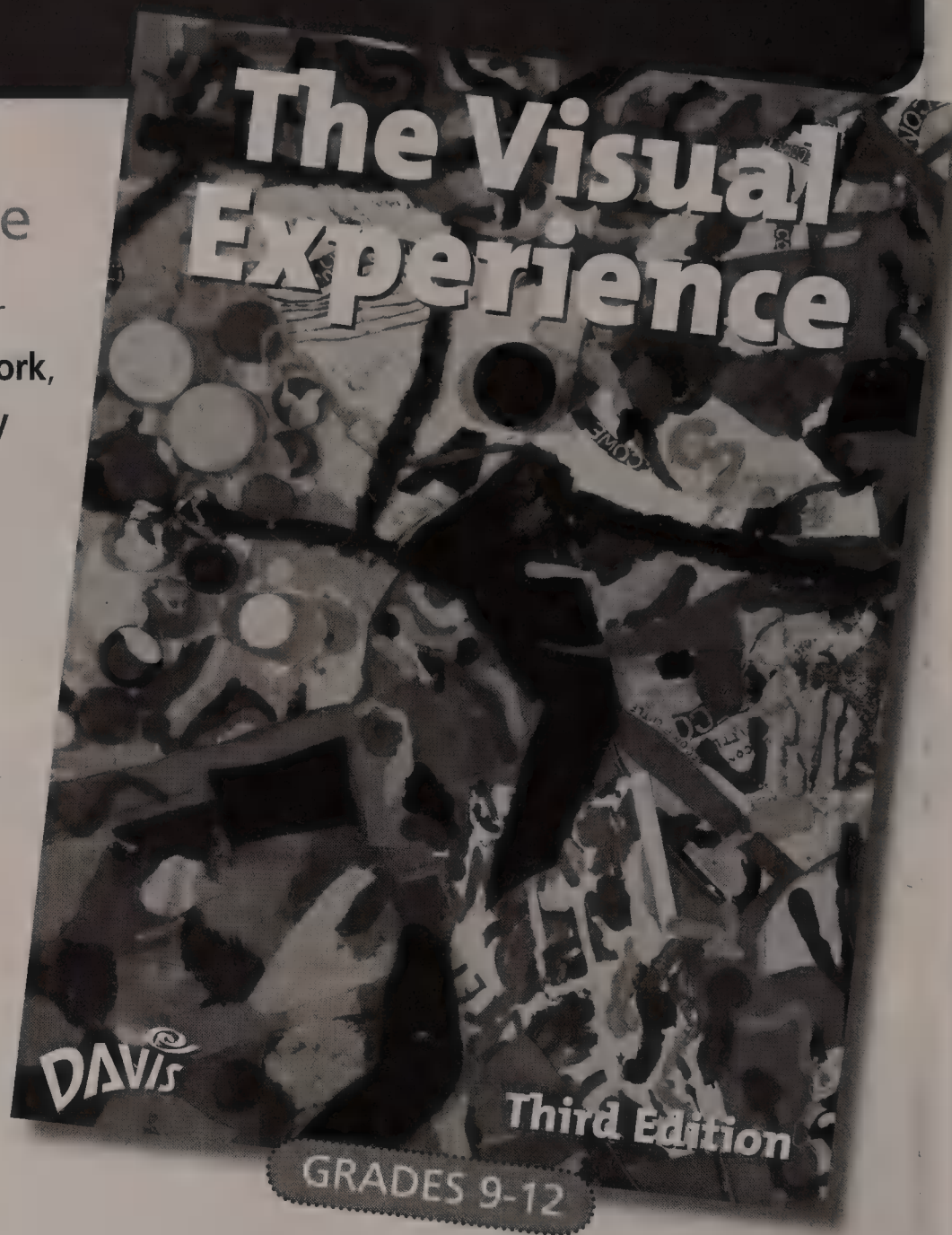
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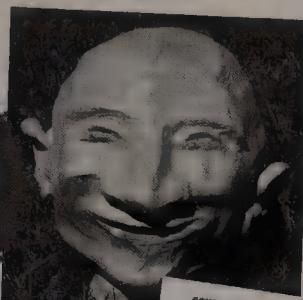
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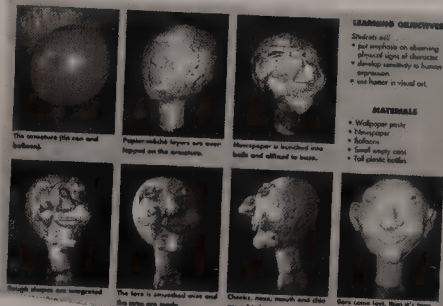
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shape is **just** like this shape suggests the human head and provides a reliable foundation for the specific structure that will give character to the portrait—like a particular chin, a long neck, a special sort of nose, a sloping forehead.

After covering the structure with four circles of initial sketches, the class was reminded to think in terms of posture. Who will it be? What will make my head look like that kind of person? At this point in the lesson, some of the children looked again at the cartoons and paintings to reaffirm the anatomy that could be applied to their immediate task.

The neck is very important in this portrait. In addition to the defining effect it will have on the character, it



LEARNING OBJECTIVES

Students will:

- put emphasis on showing physical signs of character
- develop sensitivity to human expression
- use paper as a visual aid.

MATERIALS

- Wallpaper paste
- Newspaper
- Scissors
- Glue
- Tull plastic bottles

Char Portrai Papier-M

LEARNING OBJECTIVES

Students will:

- become familiar with the concept of papier-mâché
- develop sensitivity to human expression
- use paper as a visual aid.

MATERIALS

- Wallpaper paste
- Newspaper
- Scissors
- Glue
- Tull plastic bottles

In The Manner Of...



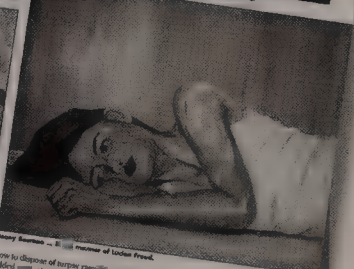
LEARNING OBJECTIVES

Students will:

- understand the concept of 'in the manner of'
- develop sensitivity to human expression
- use paper as a visual aid.

MATERIALS

- Wallpaper paste
- Newspaper
- Scissors
- Glue
- Tull plastic bottles



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This month's project begins as a whole to get my students 'out of the blue' (out of character), and into the world of the 'blue' (out of character). The project is a series of portraits of famous people, each with a different 'blue' theme. The students are to create a portrait of a famous person, but with a twist: they must use only blue materials. This is a challenge, but it's also a fun one. The students are to use blue paper, blue paint, blue markers, and blue crayons to create their portraits. The project is a great way to teach about color and to encourage creativity.

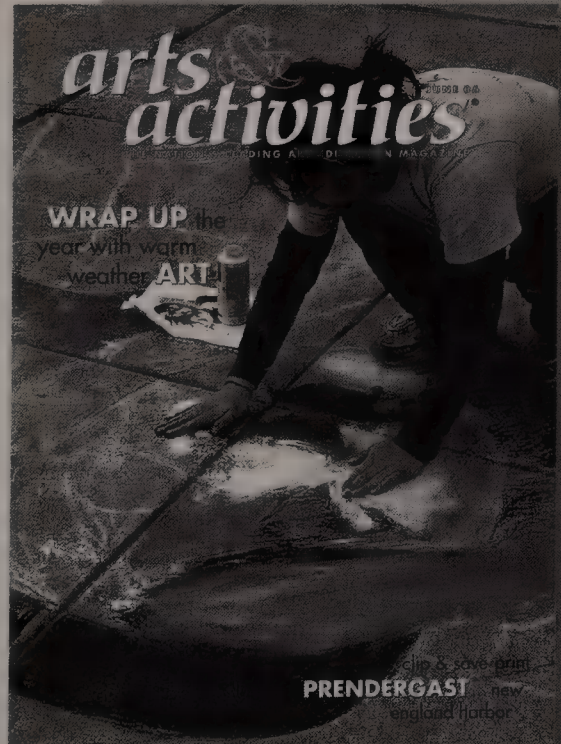
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The Journal of the
National Art Education Association

September 2007
Volume 60, No. 5
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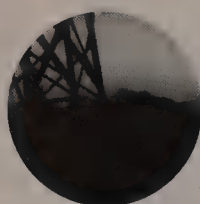
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tension



Racial tension permeated the 5000-person throng of onlookers as city leaders unveiled the Richmond Slavery Reconciliation Statue on March 30, 2007 at the intersection of 15th and East Main Streets near the former slave market in the Shockoe Bottom section of downtown Richmond, Virginia. Sculptor Stephen Broadbent created the 15-foot tall, bronze statue that features a collection of benches, a fountain and a one-ton sculpture of two hugging figures. The statue and its inscription, "Acknowledge and forgive the past. Embrace the present. Shape a future of reconciliation and justice," extend further the February 2007 resolution from the Commonwealth of Virginia General Assembly in which they expressed "profound regret" for the state's role in slavery. The measure also expressed regret for "the exploitation of Native Americans" (Associated Press, 2007, para. 5). "Matching statues in Liverpool, England where empty slave ships set sail; Benin, West Africa where slaves were captured; and Richmond, where slaves were dropped off," capture the decade-long efforts to acknowledge and apologize for slavery (Walker, 2007, para. 8). This most heinous of acts, slavery, is the catalyst for much tension in our society, both explicit and implicit.

Tension, too pervades my mind and body as I write this editorial. I recognize the meaningful yet obvious continuation of the exploitation of Native Americans in the resolution as well as my part in it by including just that one line from the Associated Press quote in the preceding paragraph. My heart races as I face the realization that in the process of telling this story and of calling attention to the tensions that face human beings every day, like many art teachers and educators, I play a part in the friction, the struggle, and the strain of living in a diverse and yes, divisive world. What should I, a Caucasian American with southern roots, do? Leave it out completely and not talk about it in response to what some people may say is an inappropriate conversation for our field? Am I furthering the objectification of people of color in this process? What does this have to do with art education?

I believe all art educators would agree that the Art World, which includes the *Richmond Slavery Reconciliation Statue*, is the center of what we do in art education. Although the Art World may not be held directly accountable for such heinous social injustices as slavery and exploitation of Native Americans, it is nonetheless reflective of and in essence filled with passionate human tensions. Artists have always made comments on life and beauty, yes, but they also call to our attention life's horrors and meaningless acts. Artists force us to think, to reflect, and to look directly at humanity and our part in the good and the bad. They strain to make art that stretches our boundaries. Their work can rub us the wrong way, forcing us to question our most basic values and beliefs. In fact, I believe that a creative construction is not art until it changes and/or affects its viewer in some way.

At our NAEA convention this year in New York City, many of us sat on the edge of our seats in our own personal tensions as we tried to follow dense and highly theoretical yet incredibly meaningful conversations regarding such issues as prosthetic pedagogy (Garoian in Sullivan, Irwin, Bresler, & Garoian, 2007; jagodzinski, 2007), personal pain and growth (Ballengee-Morris in Arnold, 2007), and unprofessionalism (Tavin, jagodzinski, Gude, & Smith-Shank, 2007). Some presentations caused us to be angry, incensed, validated, shocked, and most importantly passionate about who we are and what we do as art educators.¹ That is, some presentations and presenters intentionally created tensions to provoke us to think, grow, reflect, and rethink our current art education practices.



Tension is at the heart of every article in this issue of the journal. Authors Dipti Desai and Graeme Chalmers call for a social justice art education in our current critical times. Kevin Tavin, Jodi Kushins, and James Elniski shake the foundations of art education in their article concerning university first-year programs. Edie Pistolesi laments issues of censorship in art and art education, while Gina Wenger argues for the relevance of historical artworks in the analyses of provocative issues. Instructional Resource authors Kathleen Keys and Melanie Fales discuss the ways artists break cultural traditions while at the same time perpetuating them. Author Lorrie Blair discusses the popular, yet problematic, social significance of tattooing as an art form and subject for study. Finally, Robert Sweeny furthers the discussion of censorship in his article about a controversial exhibition in Pennsylvania.

The point of this editorial, this issue of the journal, and indeed the Richmond Slavery Reconciliation Statue, is not to relieve the tensions in our cultural past and educational present, or attempt to erase the historical and contemporary scourges of humankind. "To relieve or erase such tensions and scourges would merely allow us to go about our lives as if such events, conflicts, and attitudes had never existed and played no role in determining who we are as a society and how we got here" (B. Stephen Carpenter, personal communication, March 31, 2007).² On the contrary, the point, as I see it, is to initiate and engage a continued and passionate dialogue that feeds a productive tension in art education—one that is honest, respectful, and most importantly, critically reflective. As responsible educators, we do not shy away from such tensions. Rather, we search for ways to use them as ongoing sources and stimuli for meaningful and significant teaching and learning.

Pamela G. Taylor
Editor

LETTERS TO THE EDITOR:

Dear Editor,

The ostensible debate in your March issue between Kevin Tavin and Paul Duncum over the use of aesthetics discourse in art education is, for all intents and purposes, no debate at all. However different their arguments may seem on the surface, they tend toward the same unfortunate end. In effect, both writers would eliminate works of art as objects of study, to be replaced by other forms of "visual culture."

Tellingly, one finds their texts peppered with references to politics, Marxist-inspired "critical theory," and late capitalism, but there is not one reference to an actual work of painting or sculpture, apart from Duncum's allusion to "sexism ... legitimated through beautiful, erotic paintings."

Tavin recommends replacing the language of aesthetics with a "language of representation," which seems reasonable enough until one sees that this would entail "replacing creation with 'production,' reception with 'consumption,' and artwork with 'textual sign.'" What sorts of "textual signs" would be of primary interest to him? Consider the content of a presentation he made in a super session at the 2006 NAEA convention, in which he critiqued New York City's "If You See Something, Say Something" antiterrorist poster campaign.

For his part, Duncum concludes that art teachers should "engage in a discourse about aesthetics ... to describe major contemporary cultural-social realities" such as "how increasingly the economy is now run" and how "politics operate."

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ENDNOTES

¹Such tension plays out, too, in the "Letters to the Editor" in this issue of the journal that I present as further testimony to the passions that fuel our field.

²A special thank you is due to B. Stephen Carpenter and Christine Ballengee-Morris who continue to be both my sounding boards and critical advisors in matters of life, living, and cultural discussions.

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LETTERS continued on p. 52

"I can't understand what is happening to the field of art education with all this stuff about adult politics, etc."

Notes for a Dialogue on Art Education

Thirty years ago, noted curriculum theorist James B. Macdonald (1977) wrote, "Any person concerned with curriculum must realize that he/she is engaged in a political activity" (p. 15). During Fall 2006, we witnessed a heated debate on the National Art Education Association's Higher Education listserv regarding the pros and cons of political engagement in art classrooms. The representative positions can be summarized via the following quotations—some, admittedly, not in their complete context:

I can't understand what is happening to the field of art education with all this stuff about adult politics, etc. What does all that have to do with children creating art work? Nothing, as I see it. (John A. Michael, posted 09/28/06)

Teachers advocating political agendas in the classroom are an assault on our professional responsibility to teach art. (Richard Ciganko, posted 09/27/06)

[T]he extent to which a teacher of art functions as if walking on egg shells, fearing virtually any engagement with social/political issues, that teacher is, at the very least, lacking the professional autonomy and/or courage that the job requires. (Charles Wieder, posted 10/09/06)

[O]ur 'professional responsibility to teach art' clearly includes creating visually literate students. And this inexorably includes exploring the complex interconnections between images and ideology, representation and bias, art(ists) and society. (David Darts, posted 09/28/06)

The violence, dishonesty, immorality, irresponsibility, etc. that plagues our society comes from our society itself.... Why not make school a haven where these sorts of things don't invade their day? (Kathy Bell, posted 09/28/06)

BY DIPTI DESAI AND GRAEME CHALMERS

Schools have always been subject to an overwhelming variety of socio-political demands, which shift in response to the political climate—impacting art education in different ways. The current debate on social and political issues in art education is not new. Beginning with McFee (1966), and particularly since the 1970s, in addition to our previous work, there has been a growing body of litera-

ture relating art education to social issues (e.g., Atkinson & Dash, 2005; Bersson, 1986; Beyer, 2000; Blandy, 1987; Cahan & Kocur, 1996; Darts, 2006; Felshin, 1995; Freedman, 2000; Garber, 2004; Greene, 1995; Holloway & Krensky, 2001; Jeffers & Parth, 1996; Rose & Kincheloe, 2003; Stuhr, 1994, 2003; Yokley, 1999). However, its resurgence at this particular historical moment requires us to revisit the question: *What should the relationship be between art education in schools and society at large?* This question is not simply academic but also has real consequences in such perilous times for the future of art education in schools. The war on terrorism, the curtailing of civil liberties under the Patriot Act, the censorship of civil society, and the increased militarization of life have created a state of uncertainty. Adding more layers to these unsettling times are the forces of globalization that contribute to a world that is simultaneously connected, yet extremely fragmented; racism, often state sanctioned, has been implemented in different ways around the globe; and the world's economy, dominated by transnational corporations, has increased the gap between the rich and poor.

Reading the debate on the NAEA Higher Education listserv, we found ourselves thinking: What kind of critical times are these in which once again, we need to re-examine and explore possibilities for social justice art education? In order to keep the possible roles of art in a democratic society alive in our teaching, we focus on two beliefs that shape our understanding of social justice art education and also explore contemporary art practices that may assist and inspire us to engage critically with a variety of pressing issues.

What should the relationship be between art education in schools and society at large?

Unframing Art Education

In the face of competing radical, liberal, and conservative demands today, it may be tempting to view the role of art education in schooling as apolitical. However, the power of art to shape our understanding of the world in particular ways is certainly not lost on those in power. This was evident on February 5, 2003 when Colin Powell delivered his address

a difference by “unframing” (Rogoff, 2005) serious issues and imagining other ways of being and knowing.

In a recent preface to his spoken word performance texts, “El Mexorcist (A Performance),” Guillermo Gómez-Peña, an internationally renowned artist, reflected on his work, and asked artists and cultural workers to question why they do what they

often equated with “recreation.” Contestation and art that deals with real human issues is absent. Despite the image of the artist as a non-conformist, art programs reinforce conformity as much as any other curriculum area. The introduction of drawing into the public schools 135 years ago had more to do with children learning to be neat and to follow rules than with learning about art. Just look

at any late 19th-century drawing manual to see how much

in Critical Times

on waging war against Iraq at the United Nations in New York. The U.N. had been told to cover the tapestry reproduction of Picasso’s *Guernica* displayed at the entrance to the Security Council (Walker, 2003). The reason given was that the juxtaposition of Powell with the artwork would send mixed messages to the people in the United States watching on television. The censorship of art indicates that art is not neutral, despite the systematic representation of art as apolitical in art education. As Foucault (1977) reminds us, the discipline of art education through the discourse on self-expression and formalist aesthetics is controlled and structured, selected and redistributed, in lesson plans, curricula, art education magazines, and journals, etc. This discourse on self-expression and formalist aesthetics that dominates the field has created a commonsense understanding that art classrooms are among the few remaining domains that are neutral—and that should be preserved and guarded. But we believe, like Tom Anderson, another listserv participant: “If you insist that art is just about line and color and composition—that is, decoration—you are still engaging in a social/political position about the nature of art and what it does” (Posted 10/03/06).

Art is ■ contested terrain that offers different ways of considering, imagining, and representing our lived situation. Because it shapes our ideology, or as Stuart Hall explains our “mental framework—the languages, the concepts, categories, imagery of thought, and the system of representation—which different classes and groups deploy in order to make sense of, define, figure out, and render intelligible the way society works” (Morley & Chen, 1996, p. 26-27), it is a “symbolic battleground” (Shohat & Sham, 1994, p. 183). In other words, “art” is about life; it educates, it provides pleasure, and it often seeks to make

do. As he writes, one of the roles of a performance artist is to “ask questions in original ways” (Gómez-Peña, 2006, p. 5). The questions he asks as an artist are also those we need to be asking as art educators:

Why do we continue doing what we are doing (in my case, writing and performing) against the backdrop of war, censorship, cultural paranoia and spiritual despair? What are the new roles that artists must undertake? Where are the new borders between the accepted and the forbidden? Is art still a pertinent form of inquiry and contestation? Is my audience really with me? Who are ‘we’ and who are ‘they’? Can I collaborate with my audience in the making of the performance? From whence do we draw the energy to continue? (Gómez-Peña, 2006, p. 5)

obedience and conformity were reinforced. For example, drawing lessons invariably began with freehand drawing of both vertical and horizontal straight lines.

Although, art education has certainly changed from the 19th century, formalist notions of art that still emphasize conformity and obedience largely govern the kinds of art projects assigned in school today. A look at both national and state art standards, and any curricula designed by school districts, demonstrates that art is understood as a universal language that requires exploring a set of formalist skills, manipulating different materials and mediums, and expressing one’s understanding of the world. Although viewing and talking about art is now part of art pedagogy, it is based on modernist notions of art that place importance on description and analysis of art objects. School art is more

The censorship of art indicates that art is not neutral, despite the systematic representation of art as apolitical in art education.

Against the bleak backdrop outlined by Gómez-Peña, schools traditionally reinforce apathy and passivity without considering new roles for art education. Although the borders between the accepted and forbidden may sometimes appear blurred, nevertheless: What is accepted and what is excluded in art education? For, example, in the minds of some elementary school administrators, Friday afternoon “School Art” is expected to be appropriately decorative, about “safe” subjects, and discussed mostly in terms of the elements of art and principles of design. In secondary schools too, rather than require engagement with potent “visual culture,” art is

about illustrating or analyzing existing knowledge rather than a practice from which new forms of knowledge about our world are constructed that ask the critical questions Gómez-Peña (2006) proposed. School art is extremely different from contemporary art practices in form and content. Giving increased attention to contemporary art practices¹ opens new possibilities for art educational practices in schools. Borrowing from Irit Rogoff (2005), the contemporary relationship between art practice and critical theory that is important to underscore for art educators is that we can,

no longer think of art as applying existing knowledge through other means, no longer illustrating or analyzing or translating. Rather we think that it is both a research mode and a means of knowledge production in and of itself. Therefore, art and visual culture are able to produce both new knowledge as well as new modes of knowing which have the potential to unframe some serious issue. (<http://mediageographies.blogspot.com>)

This potential of art is what we focus on in the rest of this essay, as it has also increasingly drawn the attention of educators interested in re-conceptualizing public school education in these times of testing, standardization, and accountability (Crichlow, 2003; Dimitriadis & McCarthy, 2001; Ellsworth, 2005; Greene 1995). We join these educators in envisioning new models of pedagogy that will keep this contemporary understanding of art practice central to public education and not marginal to the core subjects as it has always been.

Towards a Pedagogy of Social Justice Art Education

While we believe that social action projects can reduce apathy and promote a sense of efficacy among youth, the challenge is whether or not such art and design projects can actually happen in schools as we know them? It is significant that, with a few exceptions, a number of outstanding art-related projects have taken place not in public schools, but in such places as shelters for street kids and community workshops (Atkinson & Dash, 2005). Although a challenge given our current state of affairs, a social justice art education can no longer be dismissed as unprofessional or irrelevant in schools. We might recall Vincent Lanier's (1969) proclamation nearly 40 years ago for socially relevant art education:

"[O]ur 'professional responsibility to teach art' clearly includes creating visually literate students."

What we need... are new conceptions of modes of artistic behavior, new ideas of what might constitute the curricula of the art class. These new curricula must be meaningful and relevant to pupils. These new ideas must engage the "guts and hopes" of the youngsters and through these excitements provoke intellectual effort and growth. These new ideas must give the art class a share in the process of exploring social relationships and developing alternative models of human behavior in a quickly changing and, at this point in time quickly worsening social environment. (p. 314)

Listening to this call for action, in what follows we highlight two beliefs that underscore social justice art education that are based on the pedagogy of possibility offered by contemporary art practice. These beliefs may require a rethinking of our understanding of artmaking, viewing, and aesthetics. The beliefs are: (1) understanding the politics of images—that is the way images circulate within and across societies and construct meanings about the world in particular ways; and (2) aesthetics needs to be understood as relational or dialogic.

How can students see that making art in school is and has been a political process in which they need to engage; to see, feel, experience, and commit to the politics of image making; to learn that artists make art to both sustain and challenge the status quo? Clearly one of the beliefs underscoring this question, also central to our understanding of social justice art education, is that images educate us in particular ways—and therein lay their power. As W. T. Michell (2005) states, the international war on terrorism spearheaded by the U.S is a war of images, and images are being used as weapons by different sides. For example, Greenpeace, the activist organization concerned with the environment, strategically uses images for its campaigns knowing that images influence public opinion. Although

Greenpeace has not always been successful, they understand and know that image politics is the politics of the 21st century. As DeLuca (1999) writes, "Although media tactics are not new, Greenpeace is the first group, both to explore fully and trust in the progressive potential of television, reflecting their Canadian lineage and the influence of Marshall McLuhan on key original members." (p. 4) The strategic use of images by the state, various organizations with different political agendas such as Pro-life and Greenpeace, media moguls, and pop stars requires us to pay attention to the politics of image making in art education. As McLuhan (1964), describing the technological age stated, the medium is the message.

Henry Giroux (2006) too has consistently argued that our students and the public are educated through what he calls "sites of public pedagogy"—that is television, newspaper photographs and advertisements, digital media, films that constantly bombard us with images. And, as a result "schools have to rethink what it means to educate young people to live in a world dominated by entirely new modes of information, communication, and cultural production" (p. 6). These new public pedagogical sites are almost entirely dominated by a few corporations who select and control the kinds of visual representation that play a vital role in shaping particular understandings of our culture, community, nation, and the world.

An example of a recent form of public pedagogy is the photographs taken at the Abu Ghraib prison and circulated widely in the media. These photographs, "initiate different forms of address, mobilize different cultural meanings, and offer different sites of learning" as they moved across various television networks, internet sites, newspapers, magazines and alternative media (Giroux, 2006, p. 55). As Giroux rightly argues, what is missing from the debates on Abu Ghraib are "questions that foreground the kinds of education (not ignorance) that enable one to participate in acts of torture, killing, and sexual humiliation against the kinds of education that prevent such inhumanity or enable one to bear moral witness when degrading acts of abuse occur" (p. 55). Asking such pedagogical questions requires us to envision a different form of art educational practice in schools and other educational sites, one that encourages critical examination of such images, including what they might mean and how

they become icons, and a discussion about the kind of education that can allow for such racist, sexist, misogynistic images to be produced. An image that has become an icon of our times circulated around the globe and used for various purposes (protest posters, artworks, and as a recruiting tool for insurgent groups), is the hooded Iraqi prisoner standing on a small box with electrical wires attached to his hands. As W. T. Mitchell (2004) argues, this “Christ figure” evokes a “long history of images that unite figures of torture and sacredness or divinity.” This iconic photograph, as Mitchell (2004) so accurately states, “is more than a weapon to be mustered for one side or another in the ideological battles of the moment. *It is also a powerful teaching device*, a devotional image worthy of prolonged attention for what it tells us about this war, and its relation to morality, religion and sacri-

continually think about their role in society as producers of knowledge. We are not advocating that all art projects focus on social issues and that art created for personal exploration is not important. But in their studio practice, students need to not only think about the kinds of meaning they are shaping through their artwork but also why they choose to create certain images.

Art educators have traditionally rewarded technically talented individuals. But instead, art and visual culture education should be perceived more as social and aesthetic studies, intended for all, and as socio-cultural necessities. A world without art needs to be unimaginable—not just because art enhances and decorates—but because we need art for cultural survival and cultural change. And sometimes the art that we need most may be the art that is the most critical.

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fic” (our emphasis). How do we read the contemporary art works about Abu Ghraib and the war in Iraq? Are they alternative images that speak to this lineage of art historical images that reference torture and religion? What do contemporary images, such as Hans Haacke’s installation *State of the Union* at Paula Cooper Gallery, 2005; Fernando Botero, *Abu Ghraib* paintings, 2006; Daniel Heyman, *Abu Ghraib Detainee Interview Project*; Forkscrew Graphics, series titled *iRAQ* tell us about this war?²

The ease with which people have access to means of representation—camera phones, video cameras, computers, etc., means that we have a responsibility in art education to teach our students the tools to read images such as those from Abu Ghraib critically, and also to produce alternative images that force us to ask different kinds of questions. Given our understanding of the politics of images, this requires that our students as image-makers think about the kind of images they produce in art classes. As Gomez Peña (2006) reminds us, as young artists, students need to

Socially engaged works of art require us to ask critical questions about our current political, social, economic and cultural situation. And, through this questioning, we arrive at different ways of looking at our situation and, hopefully, creating some change. This kind of work has moved beyond a representation of politics that characterized much of the political art in the 1980s to works that use particular “tactics of intervention” (Thompson, 2004, p. 3), often borrowed from the media. The tactics employed by these artists range from staging performances of orchestrated dialogues, offering testimonies in public arenas, interactive websites, to newspaper inserts and other visually based guerrilla tactics used in public spaces. Responding to our current situation, the tactics of socially engaged contemporary art of the 1990s foster artistic engagement as educational. In this sense, we suggest, these art forms provide alternative models of educational practice. Socially engaged art may not directly foster social change, but it does seek to generate dialogue about social and political issues. This kind of art requires an interrogation of not

only how we make art, but our long held aesthetic beliefs and ways of looking at art.

Integral to the project of several socially engaged art practices is the facilitation of dialogue among diverse communities. In these performative art practices the artist does not create a physical object, rather the process approach enables the audience to become key players in this collaborative process. Given the various tactics of intervention that they deploy, the forms of art criticism based on addressing formal qualities of the physical object fall short of being able to address this dialogic art practice. It is no surprise that the evaluative frameworks used by these critics tend to label these works as didactic or simply bad art. Grant Kester (2005) argues that these dialogic art practices (and we can extend it to some other forms of socially engaged art) need to be viewed through what he calls dialogic aesthetics as opposed to traditional modernist aesthetic models. “A dialogic aesthetic suggests a very different image of the artist; one defined in terms of openness, of listening, and a willingness to accept dependence and intersubjective vulnerability. The semantic productivity of these works occurs in the interstices between the artist and the collaborator” (Kester 2005, p. 81). Dialogic aesthetics are about empathetic engagement, about bringing our local knowledge and generating provisional knowledge based on consensus at a particular time and place. It does not provide a universal foundation that can be applied to all artworks. For example, along with Gómez-Peña our students need to ask: “Can I collaborate with those for whom I most care, and with those with whom I most identify, in the making of my art?” The experiences we bring to an artwork constitute an engagement (a dialogue), one that is polyphonic, where voices from the margins are as affirmed as any other. Typically art criticism in schools has been reluctant to move away from both “expert” judgment and disengaged engagement with form rather than content.

One criticism that has been made of critical theorists is: “They are typically more interested in displaying the shortcomings of schooling than providing models toward which the schools should aspire” (Eisner, 1994, p. 75). In an effort to influence practice, we have taken Eisner’s caution to heart, and in Table 1 we identify and suggest artists who strive to make a difference. To find students dealing with controversial or difficult subject matter in art, we have moved outside our own

Table 1. POSSIBLE RESOURCES

The following is an admittedly selective list of artists whose work addresses issues of social justice that could be discussed with high school students, or that could form a starting point for their own visual expression that ask questions and imagine other ways of being. We created these categories for convenience but they are not separate issues and it is useful to discuss the intersection between the issues. Artists continually and deliberately work across these categories, challenging us to ask different kinds of questions and envision different ways of teaching. More information about each artist and their work can easily be found in both on-line and traditional print resources. (These web pages were current November 2006):

■ How does colonization and imperialism connect to our lives today?

Consider the work of curator **Fred Wilson**, who displayed African masks blindfolded with the flag of the European colonizer <http://www.ucsf.edu/artucsf/port/slide2.html> or Nigerian/British artist **Yinka Shonibare** who portrayed the homes of British philanthropists decorated in West African textiles <http://www.universes-in-universe.de/specials/africa-remix/shonibare/english.htm> or consider the large-scale watercolors of **Walton Ford** who uses the Audobon style to comment on colonization in a humorous way. <http://www.pbs.org/art21/artists/ford/clip1.html>

■ What is our identity? How does migration, displacement, and marginalization affect it?

Ojibwa artist **David Bradley** comments on the confiscation of Native American traditional territory: http://www.artnet.com/magazine_pre2000/news/wrobinson/wrobinson5-5-32.asp

Elizabeth Catlett is famous for her series of linocuts from the '40s and '50s that celebrate the resilience, resistance, and achievements of African-American women. See, for example: <http://yalepress.yale.edu/YupBooks/images/full/0300116128.jpg>

Gaye Chan <http://www2.hawaii.edu/~gchan/>

Wong Hoy Cheong <http://www.visualarts.qld.gov.au/linesofdescent/works/wong.html>

Flo Oy Wong <http://www.cla.purdue.edu/WAAW/AsianAmerican/Images/wongbiosm-m.jpg>

and **Carrie Mae Weems** <http://artscenecal.com/ArtistsFiles/WeemsC/WeemsCFile/CWeemsPortfolio1.html> all deal with issues of marginalized identity.

Les Griggs comments on the deaths of aboriginal Australians while incarcerated: http://abc.net.au/missionvoices/layout/set/popup/media/rules_regulations/deaths_in_custody_/default.htm

Krzysztof Wodiczko's recent work attempts to give voice to the voiceless: http://newsgrist.typepad.com/photos/watch_what_we_say/krzysztof_wodiczko.jpg

■ Why is everyone talking about environmental issues?

In her SunMad raisin image **Ester Hernandez** has considered the impact of pesticides on migrant workers. <http://library.shu.edu/gallery/Voces-HERNANDEZ.JPG> Students might discuss the manufactured landscape photographs of **Edward Burtynsky**, such as the mountains of tires found at http://www.aeroplastics.net/dreamscapes/BURTYNSKY/Oxford_Tire_Pile_08_MR.jpg

Or the work of **Trevor Nickolls** who comments upon the rapid development of technology and contrasts this with the balance and harmony of the Australian aboriginal Dreamtime:

<http://www.netsvictoria.org/placethatnameus/nickolls/art1.jpg> Similarly **Lawrence Paul Yuxweluptun** makes a similar statement related to the rape of the land previously held in trust by Canadian First Nations <http://www.preview-art.com/previews/06-2005/bg/2Rivers-LawrencePaulGovbg.jpg> **Dan Peterman's** installations are informed by his environmental concerns <http://www.universes-in-universe.de/car/berlin/bien2/kw/e-kw-05.htm>

■ Is gender the same across different racial and ethnic communities around the globe?

Discussion might begin with the work of the **Guerrilla Girls**, e.g. <http://academic.hws.edu/art/exhibitions/laughter/images/gg37.gif> or of **Yolanda Lopez's** image of herself as Our Lady of Guadalupe in running shoes: <http://www.dartmouth.edu/~lats41/kerb/gallery/exhibitions/Lopez.jpg>

Judy Chicago's more well-known *Dinner Party Project* is certainly worth including, but consider introducing students to the powerful work of indigenous artists such as Maori artists **June Northcroft Grant** http://www.evergreen.edu/imagine/travel_files/Grant.JPG and **Robyn Kahukiwa** http://www.prints.co.nz/Merchant2/graphics/00000001/7874_Taranga_Kahukiwa_Robyn.jpg

■ What is Globalization?

Students might discuss an image by British street artist **Banksy** of a well-known photograph from the war in Viet Nam, sometimes known as the "Napalm Girl," running hand in hand with Mickey Mouse and Ronald McDonald. We accessed the image at http://www.artofthestate.co.uk/banksy/Banksy_disney_and_mcdonalds.htm

Gilles Barbier's installation of disabled super heroes in a hospice should also stimulate rich discussion. <http://www.artnet.com/Magazine/people/wrobinson/robinson6-17-16.asp>

Brian Jungen is a young Canadian artist who explores the tension between consumer society and indigenous culture and lands by taking objects such as Air Jordans and morphing them into Native American masks. He also sculpts endangered species with plastic lawn chairs: <http://curieux.typepad.com/curieux/images/jungen1.jpg>

SubRosa a cyber feminist cell addresses various aspects of the intersection between technology, gender and difference in this global era: <http://www.cyberfeminism.net/>

■ HIV AIDS, the Body

An interesting beginning would be to consider the "body maps" created by South African HIV infected women, who were part of a project facilitated by the University of Capetown: <http://scholars.asc.upenn.edu/images/content/BODYMAPS002.jpg> Read about the Visual AIDS Day With(out) Art at <http://scholars.asc.upenn.edu/images/content/BODYMAPS002.jpg>

■ Who are the homeless?

Homelessness has interested photographers. Look, for example, at the photographs of **Oscar Lozoya**. Lozoya has photographed the homeless individually in front of a black canvas, thus enabling us to see each as an individual: <http://www.lozoya.com/images/homeless/Paul.gif> Students might also discuss the viability of **Krzysztof Wodiczko's** homes for the homeless project: <http://www.medienkunstnetz.de/assets/img/data/2059/bild.jpg> It is also important to explore community initiated projects such as Vancouver BC's "Out of the Rain" umbrella project: <http://www.outoftherain.org/events.html>

backyard. One of us serves as an examiner for the International Baccalaureate High School Diploma Program for which students write up to a 4,000-word essay. This is an excellent opportunity to see examples of illustrated essays such as Australian student Laura Sanchez's comparison of the controversial work of South African William Kentridge and Australian George Gittoes, well-known for his 1995 painting *Rwanda* and other images of genocide and torture.

Another example, a dialogic art project initiated by Suzanne Lacy, *The Roof is on Fire*, directly engaged high school students of color to respond to the Media's continued misrepresentation of inner-city youth. Since 1991, Suzanne Lacy has been working with many collaborators to focus on directly involving youth in Oakland, California in determining public policy under the acronym TEAM (Teens+ Educators + Artists + Media Makers).

In her artist statement, Suzanne Lacy says,

The mission of TEAM is to produce socially oriented public performance and multimedia installation art that develops inner-city youth participation in public policy, has a direct and positive impact on mass media images of urban young people, and promotes theory and practice demonstrating how art affects social change (<http://www.cla.purdue.edu/waaw/Cohn/Artists/Lacystat.html>).

The Roof is on Fire was a public performance that involved 220 public high school students who sat in 100 parked cars on a rooftop garage in downtown Oakland and discussed issues that affect their lives. The audience, comprised of Oakland residents and the Media, could wander from one car to the next, eavesdropping on the unscripted and unedited conversations between youth about family, sexuality, drugs, race relations, schools, their neighborhoods. This youth performance was aired by the Bay Area local NBC affiliate, and was covered extensively by local news and national news stations such as CNN. This project challenged the criminalization of youth in the media by giving youth of color an opportunity to collectively represent themselves. The two issues that the youth self identified as most significant to them were sex and police-youth relations. Suzanne Lacy and TEAM later dealt with these issues in subsequent projects and one direct result is a video used for police training created by 15 youth and 10 police officers based on weekly meetings they had over a 2-month period.

In drawing attention to the importance of work such as Lacy's and TEAM's, and drawing art educator's attention to the work of those artists listed as possible resources (see Table 1), we stand with John Dewey (1957) who wrote that the purpose of democratic social institutions "is to set free and develop the capacities of human individuals without respect to race, sex, class, or economic status. And this is all one with saying that the test of their value is the extent to which they educate every individual into the full stature of [their] possibility" (p. 186). If we are to keep democracy alive in times such as these given the onslaught of public pedagogy, we in education have a responsibility to encourage dialogue and debate about the social, economic and political issues that affect our lives. We stand with all educators (hopefully a growing majority) who, through art and art education, seek to promote honesty, fairness, concern for the rights and welfare of others, empathy, and compassion; and who, as art educators, do not shy away from political engagement and dialogue.

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ENDNOTES

¹We deliberately use the term “contemporary art practice” as it encompasses all the ways images are produced in our society. It includes visual culture, contemporary art as shaped by the art world, and community-based art practices.

²To see these contemporary artworks we provide the following websites: Fernando Botero series: <http://www.marlboroughgallery.com/artists/botero/artwork.html>; iRAQ series created by Forkscrew Graphics: <http://www.forkscrew.com>; Hans Haacke's installation titled *State of the Union*: http://www.nyartsmagazine.com/index.php?option=com_content&task=view&id=4996&Itemid=203. All these websites were retrieved on May 1, 2007.

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Shaking the Foundations of Postsecondary Art(ist) Education in Visual Culture



BY KEVIN TAVIN, JODI KUSHINS, AND JAMES ELNISKI

Where do our beliefs and attitudes about art foundations come from? Are the foundations we inherited appropriate for contemporary art(ist) education in the U.S.? Are there models available to help reconceptualize introductory art courses? Will these give students the tools and skills necessary to be thoughtful and critical artists and citizens in contemporary visual culture?

Walk into a studio classroom in a first-year undergraduate art program in the U.S. and you will likely find curriculum organized around art forms and materials, and encounter students making art that highlights the presentation and application of the visual elements: line, shape, color, texture, mass, volume, pattern, etc. These undergraduate studio classes may be titled and organized around 2-D design, color theory, and beginning drawing. While additional studio courses may be available or required at different institutions, they are usually still organized around dimensions such as 3-D and 4-D design, or media such as painting or ceramics. Substantiating this claim, Dockery and Quinn's (2006) research of 55 sites of higher education found that most of the "accredited institutions researched—with some exceptions—are concerned with training/engaging the foundations student primarily in and through physical/manual skills" (p. 43) (in addition, see Betz, 2003, for survey results of over 250 foundation instructors).

Many art educators share similar experiences and the attendant lessons instilled in such undergraduate art *foundations* programs. Unfortunately, the curricula in these courses often emphasize a pre-occupation with form and media removed from content, context, and theory. The focus on so-called fundamentals of art tends to separate student knowledge and experiences of art from understandings of cultural production and the material conditions of life (Freedman, 2003). K-12 art educators' introduction to art through formalist foundation courses may help explain why elements and principles of art and design, and technical practices dominate K-12 art curricula (Chapman, 1982; Efland, Freedman, & Stuhr, 1996). As Gude (2004) pointed out, "teaching understanding of the elements and principles of design is the major curriculum goal for art teachers at the beginning of the 21st century. . . The elements and principles are presented as the essence of artmaking" (p. 6). Because the focus on form and media in art are introduced as *basic*, it is easy to forget that foundations courses, and the ideas about art that such courses embed in the hearts and minds of many art educators, reflect socially and historically grounded understandings of art and the education of artists (Shipps, 2004).

Where do our beliefs and attitudes about art foundations come from? Are the foundations we inherited appropriate for contemporary art(ist) education in the U.S.? Are there models available to help reconceptualize introductory art courses? Will these give students the tools and skills necessary to be thoughtful and critical artists and citizens in contemporary visual culture? And, what are the relationships between, and possible outcomes of, changes in undergraduate and K-12 art education?

In this article, we first provide historical context for foundations in artist education at the postsecondary level. We then provide an overview of a first-year art program that challenges the status quo of foundations. Finally, we address the implications of such differing approaches to K-12 art education, making connections and posing questions for future research.

The Founding of Foundations

Inspiration for foundations courses in art schools, colleges, and universities in the U.S., and the skills and concepts they cover are commonly attributed to the preliminary course offered at the German Bauhaus School of Art and Design (1919-1933).¹ According to Whitford (1994), "Every student now pursuing a 'foundation course' at an art school has the Bauhaus to thank for it" (p. 10). Teaching-artist Johannes Itten devised the original curriculum for that course in an effort to reconnect adult art students with the artistic freedoms they manifest in childhood. One of his inspirations for the course was Frederick Froebel's philosophy of constructive play, illustrated by his "Gifts," which are primarily visual and tactile exercises similar to those executed in modern 2-D and 3-D design courses (Brosterman & Togashi, 1997). Bauhaus founder Walter Gropius shared Itten's belief that intuitive responses to materials and ideas were conditioned out of people by restrictive social and educational structures and expectations. Indeed, Gropius' proposal for establishing the school was linked to the development of a newly democratic Germany.

Singerman (1999) suggested that degree granting colleges and universities require "a reproducible and certifiable [and measurable] knowledge—a language at once theoretical and esoteric—on which to found and consolidate the exclusivity of a discipline or profession and to guarantee its members' status as experts" (p. 156). Adaptations of the Bauhaus's seemingly manageable "visual science" helped establish this language in the U.S. (Whitford & Cave, 2004). The standardization of many foundations courses today, which tend to treat lessons as means to an end, and knowledge as taxonomic, ignores this history (Dockery & Quinn, 2006; Fouquet, 2004).

László Moholy-Nagy developed the first curriculum for the New Bauhaus in Chicago (1937-46) including a preliminary course he called *foundations*. This was the first documented use of the term, perhaps a way of describing course content to The Association of Arts and Industry, who sponsored the New Bauhaus and relied upon standard tools of mass production and circulation (Findeli, 1990). Moholy-Nagy likely used the term "foundations" as a rhetorical device to suggest that at a basic level, art, like science and industry, must comply with standards.

Because they are introduced as *basic*, it is easy to overlook the historical and political contexts from which the foundations tradition emerged. Bauhaus introductory principles not only reflected but also contributed to the development of Modernist artistic practices (Goldstein, 1996). As Jackson (1997) suggested, "teaching of composition has evolved into ideology—a historically and culturally determined idea that has become virtually unchallenged as universal truth" (p. 36). These practices are all too familiar to many art educators, manifest through the study of abstract form, color relationships, and design problems removed from sociopolitical content and context, the teaching of the so-called elements and principles as fossilized fundamentals, and uncritical and solipsistic exercises producing endless stacks of still lifes, life drawings, and landscape paintings (Freedman, 2003; Tavin, 2007; Wilson, 2000). The skills, concepts, and information that qualified as basic at the Bauhaus have a strong grip on art programs at all levels in the U.S. Their use often reflects detached conceptions of the character of art and the roles of artists in schools and in society, ironic given the socially-conscious orientation of Gropius's vision for the original Bauhaus.

Current Considerations for Foundations

Beginning in the 1970s and increasing over the past decade, the traditional *Foundations* curriculum has received critical attention (Betz, 2003; Dockery & Quinn, 2006; Mahoney, 1970). Debates over what constitutes fundamental art education have generally focused around three primary concerns. First, some argue that the Modern, formalist agenda ignores the complex contexts in which art and visual culture is produced and given meaning. Critics call for transdisciplinary studies that engage knowledge and skills that go beyond formal objectives (Becker, 1996; Chen, 2002; Jackson, 1997; Mayer, 1994; Wittenbraker, 2002). Second, the development and incorporation of new technologies that challenge traditional definitions and functions of art, artists, and artistic institutions have captured the attention of teaching-artists and the institutions that employ them (Larmann, 1996; Solomon, 2000; Stensaas, 1999). Third, as the population of students entering postsecondary learning environments continues to increase in number and diversity, teaching-artists are increasingly

By the mid 1990s, however, it became clear that the structure and content of these *dimensionally specific* courses restricted students from realizing the transferable character of techniques, vocabulary and concepts.

concerned with pedagogical issues previously reserved for primary and secondary educators (Barrett, 2006; Clifton, 2005; Moss, 2000). In this section, we discuss some of these issues in greater detail.

Ten years ago, Jackson (1997) declared that “the foundations idea, in its present most common form, is poorly suited to the challenges of training critical contemporary artists” (p. 34). Jackson proposed that art programs should develop and nurture “critical creative intelligence” (p. 36) in students, in part by addressing concepts of hybridity, appropriation, intertextuality, popular culture, cultural criticism, and critical theory, through both art production and seminar discussions. Notably, these concepts overlap with Gude’s (2004) ideas for the Postmodern Principles for K-12 art education, and resonate with ideas for high school art education put forth by Taylor, Carpenter, Ballengee-Morris, and Sessions (2006).

Believing that much of what is taught under the rubric of foundations is outdated and blind to contemporary practices, Jackson (1997) continued, “I, for one, can no longer plunk a student down in front of a still life or a landscape with an uncritical pedagogical recitation of details of traditional compositional and formalist practice without feeling like a phony” (p. 37). In agreement, Moss (2000) proposed that foundation instructors:

should ask [themselves] about the assumptions that should be exposed, in addition to the content that must be covered ... critique and undermine the notion of aesthetic distance; argue for a new way of thinking about art that reveals the complexities of art’s relationship to social change; make primary what is most contentious and contradictory about teaching art. (p. 10)

Given these critiques and considerations about foundations, many programs and institutions have modified their traditional foundations curricula (made up of 2-D, 3-D, Color Theory, Beginning Drawing, etc.) with additional and alternative courses. Grand Valley

State University, for example, added a course to their foundations program called “Creative Problem Solving” (Wittenbraker, 2002). This course deals with new media, big ideas, and critical concepts. The foundations program at the University of Florida, Gainesville developed and implements “The Workshop for Art Research” (W.A.R.P). According to two of the program’s developers, Catterall and Nugent (1999), this course “is intended to address the discrepancy between practice and perception of contemporary art ... students assess their preconceptions about art and consider their role as artists within a cultural context” (p. 5).

While most of the changes in art foundations maintain some traditionally defined foundations courses with one or two added conceptual classes, there are rare examples of programs that organize courses around themes, and modes of making² and thinking in and through art rather than media or other formal qualities (i.e., no longer requiring courses titled 2-D, 3-D, 4-D, drawing, etc.). The First Year Program at the School of the Art Institute of Chicago (SAIC) is one example of an innovative curriculum that reconceptualizes foundations.

Reconceptualizing Foundations

For over a decade, SAIC worked to reconceptualize the structure and content of its First Year Program (FYP)—what other institutions call *foundations*—in response to several overarching principles. These include SAIC’s mission to promote transdisciplinary thinking and production, the development of each student’s individual voice, and a dedication to enacting and extending diverse definitions of artist, designer, cultural producer, facilitator, collaborator, provocateur, and teacher. Similar to the current shift toward visual culture in K-12 art education, the larger aim and ongoing challenge for SAIC has been to develop a curriculum that considers students’ varied experience through contemporary culture (Duncum, 2006; Tavin, 2003).

At its inception in the mid 1980s, FYP was conceived as a group of courses that intro-

duced beginning students to a breadth of art forms, methods, tools, and ideas. Initially this took the form of four courses that provided instruction on two-dimensional (2-D Studio I & II), three-dimensional (3-D Studio), and four-dimensional design (4-D Studio). The First Year Program was designed to help students make informed choices about their future individualized course of study. Despite the diverse and open-ended opportunities available to students, in many ways the curriculum of FYP in its early stages mirrored traditional foundations curriculum in the U.S.

By the mid 1990s, however, it became clear that the structure and content of these *dimensionally specific* courses restricted students from realizing the transferable character of techniques, vocabulary and concepts. In other words, students had no curricular bridges that concretely demonstrated the analogous links between the “Ds.” In response, FYP replaced 2-D Studio II with a research-oriented course, “Research Studio.” This course provided students the opportunity to synthesize knowledge learned in the “Ds” while exploring the themes, practices, and contexts of cultural inquiry undertaken by contemporary artists. At the time, Carol Becker (1996), Dean of Faculty at SAIC, hoped these curricular changes would:

allow for intense student writing about their work as well as readings related to the issues surrounding the place of artists in society. . . where students would learn how artists actually work, how creative the circuitous research process of artists is, and how essential these processes are to making serious work. (p. 12)

At this stage of its transformation FYP, while moving toward a broader reconceptualization, could still be seen only as a modified foundations program with integrated research modules.

The most recent revisions to FYP curriculum and structure, which are considered by some to be more radical (Fendrich, 2005), are due in part to the effectiveness of “Research Studio” in helping students apply a variety of new approaches to developing work, and providing students an opportunity to build a community around the critical examination of contemporary culture. Instead of traditional foundations titles and content, the course offerings at SAIC are “Core Studio Practice” and “Research Studio I & II.”

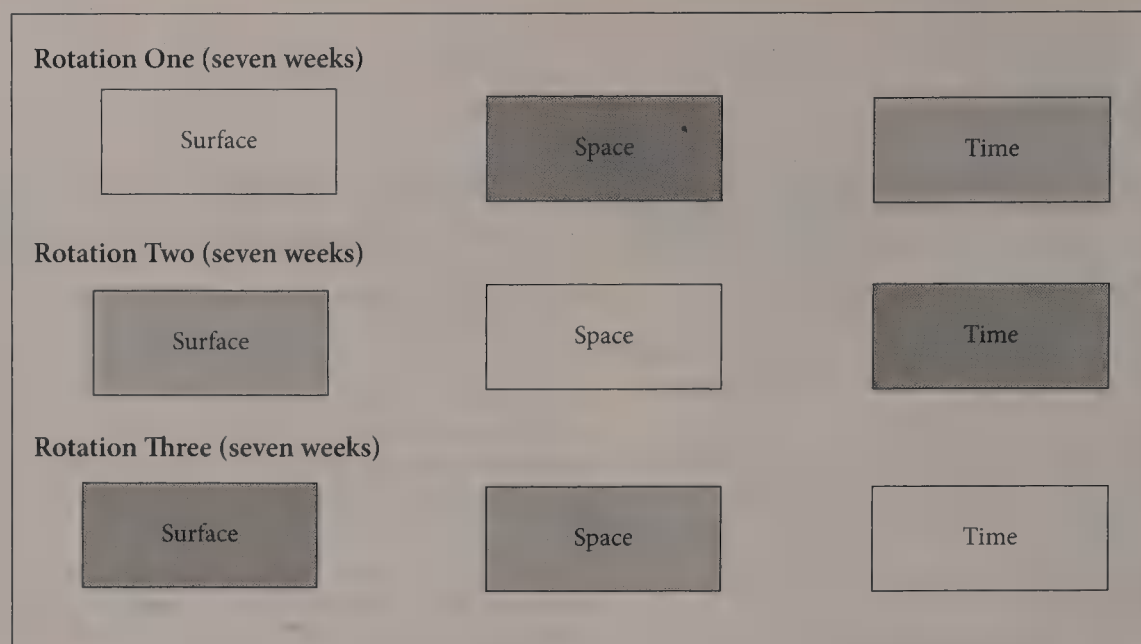


Figure 1. FYP Core Studio Practice Rotation Schematic.

FYP Curriculum

Core Studio Practice (referred to by faculty and students as Core) presents a rigorous investigation of conceptual, technical, and critical skills common to diverse areas of cultural production. The curriculum is designed to emphasize the simultaneous development of technical practice and conceptual thinking. The course is team-taught by three instructors who guide 45 students through artmaking activities, presentations, and critiques, over two semesters. In addition to projects involving the whole Core, smaller groups of 15 students work with individual faculty in their respective areas of research and production during three 7-week rotations.

The rotations are organized around modes of making—*Surface*, *Space*, and *Time* (see Figure 1). Meta-themes extend these areas of practice beyond formalist concerns and unify the core, even as small groups focus on different modes of making. In the past, these meta-themes, or what Walker (2001) might call “big ideas” for K-12 art education, have included: *Tracings*, *Metamorphosis*, *Futures*, *Urban Legends*, *Simulation*, *Mapping*, *The Ideology of Your Future Self*, *Encounter/Displacement*, *Social Memory*, *Prothesis*, and *Chance*.

For example, while in the *Space* rotation exploring the meta-theme “truth,” one student created a large representation of a hand in wood. Although the form was a fairly straightforward representation dealing with human physicality as a truth, conceptually

Figure 2. Student project on meta-theme, “jailbreak.”

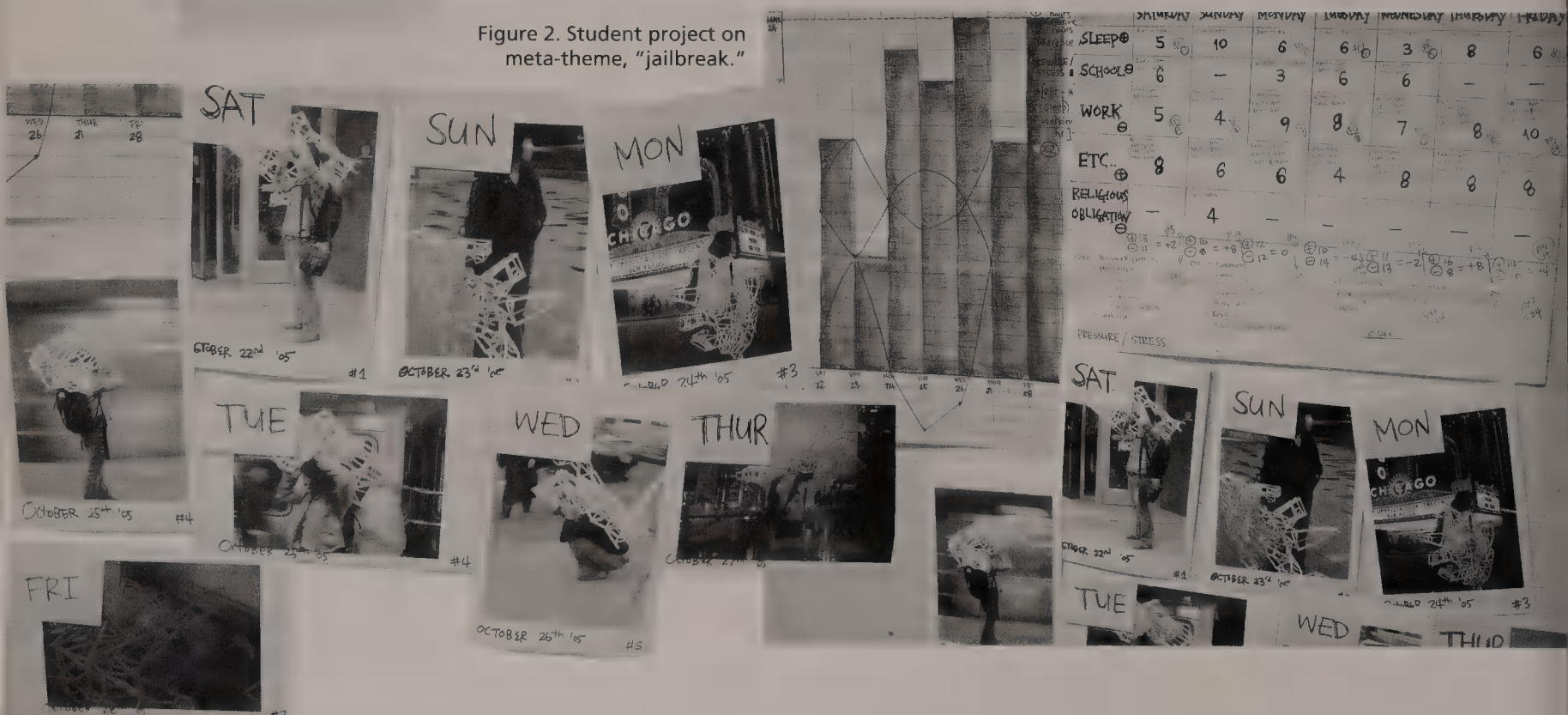




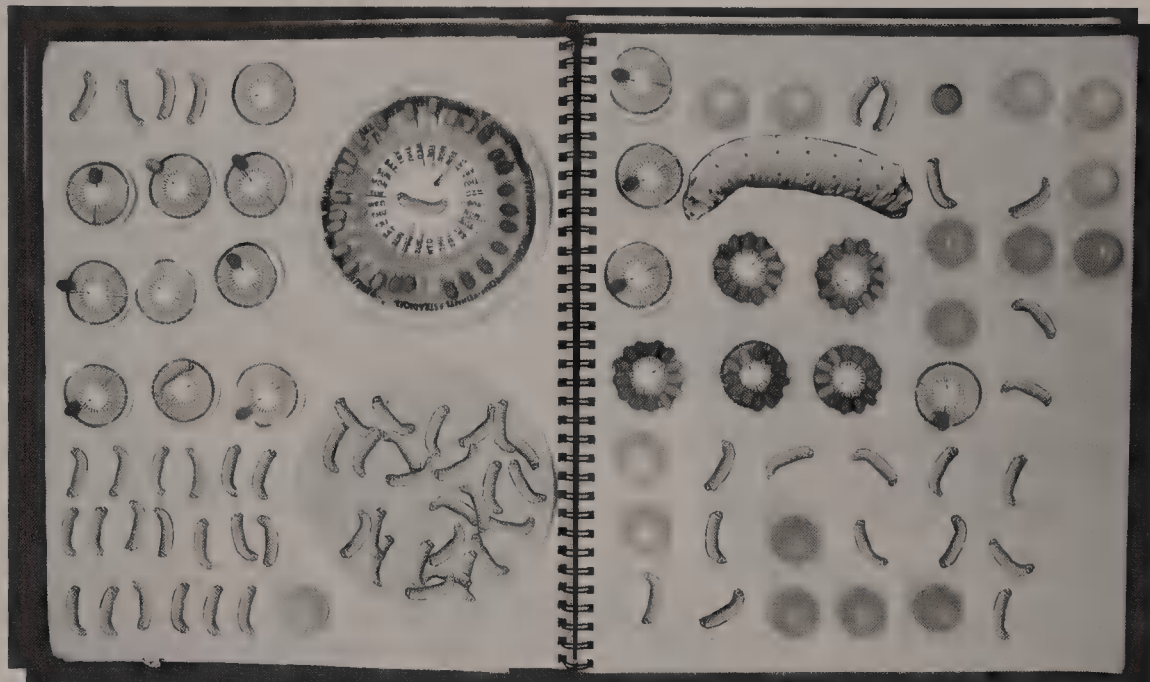
Figure 3. Research Studio II project, Looking at Animals. From top: Platypus wallpaper, Kiki candy as fundraising tool, leech-delivered birth control system, and tropical mantis fashions.



she was referencing the weight of cultural and familial expectation, and her sense of obligation perhaps to a historical model or a previously assumed truth. Her subsequent rotation *Time* worked with the meta-theme “jailbreak.” The student utilized her hand sculpture for daily documentation and as an imposition on her, something to endure for a time. It felt like a weight—a literal physical weight and a metaphor of the weight of culture, history, family, and the pressures of art school. The hand, the graphing and charting of her days’ activities, and the documentation polaroids of her performing those activities became a playful yet transformative project for this student. (See Figure 2).

Through critiques at the end of each rotation, students see how artists can approach common concerns through a range of projects and related processes. This process supports SAIC’s interest in transdisciplinary investigation. The fourth rotation, *Conclusion*, occurs at the end of the second semester. This is an opportunity to extend approaches to artmaking in two parts: A Collective Project and an individual Culminating Project.

Concurrent to Core Studio Practice, students take “Research Studios I and II.” In “Research Studio I,” students explore various archival resources at SAIC and throughout the city. Students begin to develop a personal research direction by creating and cataloguing collections of images, objects, and information in relation to their own artwork. “Research Studio II” has a thematic focus that informs a student’s research and resolution of projects. Students choose a “Research Studio II” section based on interests they develop over the course of the first semester and in consultation with their first semester Research Studio instructor and



Academic Advisor. In the past, Research Studio II topics have included: “Text in Art,” “Out of Actions,” “Me/You: About Identity,” “Looking at Animals,” and “Pop Culture on the Skids.”

An example from “Looking at Animals” asked students to investigate clothing and accessories on view at the Fashion Resource Center made with real and artificial fur, hides,

and feathers, explore the politics of animal protection laws, and then design a product for domestic use based on a single species, incorporating ideas about the animal’s structure and the utility of that structure, as well as mythical and social ideas about the animal. (See Figure 3.)

With the benefit of critical self-reflection coupled with a deep understanding of the changes in foundations programs, art educators at all levels may be better equipped to engage their students in meaningful, postmodern art practices—balancing the need to learn skills with critical issues in contemporary cultural production. In this sense, the shaking of foundations may help keep us grounded.

In sum, the reconceptualized FYP is a flexible program that supports shared learning, criticality, and individual experience that can evolve based on educational needs. Unlike other more traditional foundations programs, students make art and talk about art through a negotiation of multiple viewpoints, research of historical, cultural, political, and social contexts, and investigation of a theme informed by contemporary visual culture.

Implications for K-12 Art Education

Postmodern art education values issues of visual culture and the instrumental roles art and artists play as critical educators in society. Changes in foundations curricula at the postsecondary level, such as those at SAIC, may be a promising move toward postmodernism. Art educators at the K-12 level can look at these changes, connect them to current calls for the reconceptualization of content and practice in the field,³ and provide insight for classroom practice. Recent discussions between members of the National Art Education Association (NAEA), the College Art Association (CAA), and Foundations in Art, Theory, and Education (FATE) (see Burton, 2007), as well as recent articles by Barrett (2006) and Kent (2006) in FATE's journal, are promising signs.

Art educators may notice the similarities between Barrett's (2006) postmodern themes for foundations (i.e., Rejecting Originality, Working Collaboratively, Jouissance, Simulating, Hybridizing, Mixing Codes, Confronting the Gaze, and Facing the Abject) and Gude's (2007) *Principles of Possibility* for K-12 art education. In addition, there are parallels between critiques of traditional postsecondary foundations and problems with current media and technique-based art instruction at the high school level. For example, Taylor, Carpenter, Ballengee-Morris, and Sessions (2006) stated, "rather than basing curriculum on learning a medium or technique, we recommend that [high school] art teachers base their units of instruction on a problem, issue, or question gleaned from works of art and visual culture" (p. 39). Similarly, Stewart and Walker (2005) called for rethinking high school art curriculum from traditional modes of media and methods to big ideas, enduring ideas, and key concepts that help guide art instruction and visual culture pedagogy.

At the pre-K-8 level, art educators call for change as well. The recent text, *Visual Culture in the Art Class: Case Studies* (Duncum, 2006) offers examples of preschool, elementary, and middle school curricula that move beyond the fossilized elements and principles, and archaic concepts of art, toward a thematic, issues-based study of visual culture. The stories from classroom teachers and their case for change in K-12 art education underpin the need for a deeper understanding of, and collaboration with, changes at the postsecondary level.

If nothing else, the challenges and changes to postsecondary foundations programs should cause us to problematize our own values and beliefs about what constitutes "foundational art knowledge" and its affect on our own practice. Perhaps we should ask ourselves how and when we learned about art, artmaking, and basic concepts of art education. We might consider how our ideals and practices are affected (or not) by changes in the contemporary art world and visual culture. With the benefit of critical self-reflection coupled with a deep understanding of the changes in foundations programs, art educators at all levels may be better equipped to engage their students in meaningful, postmodern art practices—balancing the need to learn skills with critical issues in contemporary cultural production. In this sense, the shaking of foundations may help keep us grounded.

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ENDNOTES

¹Less frequently evoked in discussions of the founding of *foundations* are the influences of The Royal Academy of Painting in France (est. 1648) (Goldstein, 1996; Pevsner, 1973). The first public art schools in the U.S. including The Pennsylvania Academy of Art (est. 1805) and the National Academy of Design (est. 1825) were modeled after the French Academy. Beginning drawing courses typically required in foundation programs are a lasting legacy of the French Academy.

²The term "modes of making" was suggested by Alison Crocetta, Foundations Coordinator at The Ohio State University.

³See Carpenter, S. & Tavin, K. (in press) for a discussion of the "reconceptualization" of art education.

In these times of intense feeling concerning war, peace, and the condition of our planet, teaching culturally engaged, issues-based art curriculum in the current conditions of school can be like walking on eggshells.

BY EDIE PISTOLESI

In the Age of Guantahamo¹

Censorship exists in institutions where art exists, and also where art education exists. In fall, 2005, a group of instructors and I taught a group project with a political theme—peace. In this article, I examine institutionalized censorship within schools, and the ramifications of teaching the subject of peace in a time of war.

The fact is there are many people in the world who will take advantage of something like music or performing and use it for their own sinister purpose. Arts and culture is something that carries with it a patina of goodness and purity, but it can be misused, and it's our job to see if somebody is trying to do that.—*Stuart Patt, State Department Spokesman, December 2002*

Since the return of Picasso's *Guernica* to Spain, a tapestry version has hung just outside of the United Nations Security Council chambers in New York City as a reminder of that august organization's fundamental mission, the avoidance of war. The subject of *Guernica* transcends the world's language barriers and is perhaps the premier example of political art. But prestige is one thing, and inconvenience is another. In February 2003, for the first time ever, the *Guernica* tapestry was concealed from view. The reason for the blue drape cover was not a lack of aesthetic understanding by the world's diplomatic corps;

rather *Guernica's* powerful symbols did not offer the desired backdrop for U.S. Secretary of State Colin Powell to present his country's arguments for the invasion of Iraq (Knight, 2003). The covering of the *Guernica* tapestry is far from the only example of censorship of political art. In 1934, Nelson Rockefeller destroyed Diego Rivera's Depression era mural at the Rockefeller Center because Rivera refused to remove the image of Lenin.

Parallel examples of censorship exist at the school level. For the kids at Olympic View Elementary school in Seattle, Washington:

... it's the day the music died. Their popular music teacher didn't come back to the Seattle school this year. Their arts instruction has been left with a gaping hole. The reason why seems so ridiculous: Instructor Mary K. McNeill—"Mary K" to everyone at the school—made the "mistake" of encouraging kids to write and sing songs about love and peace during the U.S. war in Iraq. (Jamieson, 10/24/03).

Two years later in Woodland Hills, California,

A doctored poster of President George W. Bush—sporting Groucho Marx's dark eyebrows, mustache and stogie—was supposed to promote a high school play. But for award-winning drama students at El Camino Real High School, it turned out to be a stark lesson in free speech. The poster was close, but no cigar. After one student complained last week, school officials ordered a hundred of the posters ripped from the Woodland Hills campus on grounds they promoted smoking and political preference. (Bartholomew, 2005).





Above: Peace Project, ROTC Building, with transformed figures in dwellings.

Right: Peace Project, dwellings connected by paths.

Institutionalized censorship is subtle, but can be more effective than the post facto midnight destruction of a fresco or the covering of offending artwork. In the 1950s, the CIA, in collaboration with the Museum of Modern Art, “deployed abstract expressionism as a Cold War weapon” (Saunders, 1999, p. 279) to counter social realism. The CIA’s interest had nothing to do with the nature of art. What did matter was that the look of abstract expressionism transmitted the illusion of freedom of expression (that could only be possible in a democracy) without inconvenient political content.

School Art

Many students struggle on a daily basis with a subtle form of art censorship. *Child art* was defined as “... those drawings that are done by themselves for themselves ...” (Wilson & Wilson, 1982). Typically in pencil on lined notebook paper, these outlaw drawings depict culturally taboo subjects, such as sex and violence, and are profoundly personal. In school, children surreptitiously draw,



taking special precautions to protect themselves from the teacher’s gaze. As a 5th grader explained, “You get behind your social studies book because that’s the tallest one. Then they can’t see you” (personal interview, 2003). Children learn early in their school careers that nothing good can come from getting caught drawing personally designed superheroes such as, “Super Turd versus Toilet Paper Man” (anonymous graphic narrative by a 12-year-old child, 1985).

One art form that has managed to evade censorship or subject matter controversy is *school art*, a term Arthur Efland (1976) coined 30 years ago. He wrote:

School art is an institutional art style in its own right ... a style that has little or no counterpart either in the personal spontaneous expression of children or

in the culture outside of the school What is so amazing about school art is that it doesn’t exist anywhere else except in schools. (Efland, p. 38, 1976).

The “free and creative look” of the 1970s that Efland described as school art (p. 41) changed in the last 30 years. While some school art includes cookie cutter, look-alike projects, the criteria that define most school art remain the same—“The style would need to be one that is relatively free of cognitive strain. It needs a lot of manual activity rather than one that involves the use of the head” (Efland, 1976, p. 42).

It could be said that school art supports the latent function of school. Efland, quoting Merton (1968) and Illich (1971), described the manifest functions of school as including: respect for one’s individuality, nurturing of democracy, scholarship, and other noble ideals upon which school practitioners generally agree (p. 40). In the classroom, school art kitsch now plays the role that abstract expressionism played in the 1950s in the sanitizing of subject matter. The latent, unspoken function of school lurks beneath the consciously acknowledged manifest function of school, and,

... involves socializing the individual into accepting the authority of the school as a prelude for accepting the authority of other institutions. Once the student accepts the authority of the school, he or she is able to accept the authority of the corporation, the military, and the welfare bureaucracy. (Efland, 1976, p. 40).

Efland did not blame art teachers for school art, but rather the repressive latent functions of school where “... art comes to be regarded as time off for good behavior” (pp. 41-42). In contrast to university level art education of the 1970s, preservice teachers are now directed in their art education courses to teach standards-based art curriculum that is culturally engaged and driven by social and political issues and ideas. For many university art educators, the *National and State Frameworks and Standards* are an antidote to school art kitsch. However, while art education has changed, the latent function of school has not. In these times of intense feeling concerning war, peace, and the condition of our planet, teaching culturally engaged, issues-based art curriculum in the current conditions of school can be like walking on eggshells.

In Boston’s Brandeis University, A bulldozer menaces a girl with ebony pigtails, who lies in a pool of blood. A boy with an amputated leg balances on a crutch, in a tent city with a Palestinian flag. A dove, dripping blood, perches against blue barbed wire. Palestinian teenagers painted those images at the request of an Israeli Jewish student at Brandeis University, who said she wanted to use the art to bring the Palestinian viewpoint to campus. But university officials removed the paintings four days into a two-week exhibition in the Brandeis library. “This is outrageous,” Halperin said yesterday. “This an educational institution that is supposed to promote debate and dialogue. Let’s talk about what it is: 12-year-olds from a Palestinian refugee camp. Obviously it’s not going to be about flowers and balloons.” (Levenson, May 3, 2006).



Transformed "Army Guys" in civilian job, and inspired by *American Gothic*.



"Wizards," above, and "Mr. and Mrs. Santa."



Transformed "Army Guys" as "Magical Winged Creatures," and transformation into an abstract sculpture.

Sedition, Censorship, and Art Education

In fall 2005, a small group of instructors and I created an installation called "The Peace Project" with our collective undergraduate students. The Peace Project was installed in front of the ROTC (Reserve Officers' Training Corps) building on our California State University, Northridge campus. (See Peace Project installation, p. 20.)

The Peace Project has roots in the Vietnam War era. In the tradition of shared ideas in art education, I learned it from a colleague who taught children's doll workshops. The project is the transformation of little green plastic military war toys into non-lethal, magical, peaceful creatures. The rule for students was that the weapons could not be cut off but transformed into non-weapons. For several years both post-Vietnam and pre-Iraq, I involved preservice college students in this project. Each time students created tiny outdoor dwellings made of natural materials² to house their transformed "peace creatures." Tiny surrogates, like their human counterparts need places to live in neighborhoods and communities.

With the U.S. invasion of Iraq in 2003, this project gained added relevancy. Gold Star mother Cindy Sheehan, Veterans for Peace, and other similar organizations openly challenged what she considered to be fraudulent justifications for war, and personalized its costs. By fall 2005, opposition to peace marches in Los Angeles had undergone transformation. Pro-war counter demonstrators were no longer present, and large groups of well-organized military families joined the marches calling for an end to the war. The military families were undergoing transformation. Using the model of play (in the way children make big issues manageable by miniaturizing them), I reactivated the Peace Project. Viewed in this way, the peace project became a reflection of what was happening around us.

Part I: Creation of the Project

The design of the project was based on the theme that peace is a primal human need and desire. This theme is large enough to accommodate multiple points of view, and a variety of artistic expressions. The Peace Project was an ensemble effort of four instructors and approximately 200 students. Using a wide variety of materials, each instructor brought a different slant to the project. Some classes created artist-inspired transformations. Other students imagined transformations from military to civilian jobs, or to fantasy creatures. The transformed army toys had a playful 1960s sweetness to them, and even humor. The site chosen for the installation of the dwellings and peace creatures was the untended patch of dirt in front of the campus ROTC building. The choice of that site counterposed opposite transformations. The installation took 2 days. It expressed optimistic ideals of community. Students constructed miniature neighborhoods by connecting the individual dwellings with roads and paths of colored sand and yellow cornmeal.

Part II: Interpretation of the Project

Once completed, the installation was in the public eye and as public art it became open to interpretation that may have had little or nothing to do with the intent of the artists. The colonel in charge of ROTC was outraged at the installation. He expressed concern that his cadets would be uncomfortable when they walked by the ankle high peace installation in front of the ROTC building, even though interaction with cadets was friendly, and marked by open, informal discussions. Out of earshot from the colonel, one cadet told me that he didn't want to go to Iraq.

The Peace Project was perceived as unpatriotic and an act of treason by some students and was reported as such in the college newspaper, the *CSUN Daily Sundial*. Students who spoke to reporters or wrote letters disputing





Refugee camp constructed for rescued "Army Guys."

that interpretation were, for the most part, ignored. However, class discussions were reported, and some of student comments appeared in the *Daily Sundial*:

Many students in Pistolesi's 400-level art class said they were concerned with the content of the Peace Project when Pistolesi first introduced it. The students said once the class discussed the project, ROTC's presence on the CSUN campus, and military recruiting practices in general, students jumped on board. (Denham, October 5, 2005).

And:

"A few people were iffy at first, but everybody in (the class) wants there to be peace," said Stefanie Thomas, one of Pistolesi's students, and a graduate student in art education. Thomas said when students realized the intention of the project was anti-war, and not anti-soldier, everyone was a lot more willing and excited to participate. (Denham, October 5, 2005).

And:

I think it took a while for people to get used to it ... adding that she did her peace display right away because she was so excited. (Denham, October 5, 2005).

For most students, art projects dealing with issues and content beyond elements and principles of design were a new experience and not business-as-usual. Despite the allegations of the ROTC Colonel and *Sundial* reporters that students might have been forced to do a project about peace against their wills, no students complained to the administration. What the *Sundial* reporters neglected to point out was that the installation was beautiful, students enjoyed creating it, and that the project generated conversations and discussions in classrooms throughout the university. One letter the *Daily Sundial* chose not to publish was written by a former student, Teresa Morales, now a doctoral candidate in Art Education at Penn State. Her letter, noted that universities are historically places where "... critical cultural issues are argued," (personal e-mail) cited an editorial by Paul Bolin (1999) who emphatically does not view the art room,

... as a safe-haven from the surrounding world... The art room should be a dynamic location within the world—a place where meaningful art learning and world understanding take shape. It is to be a site where students meet head-on the issues and concerns they face in the world. (p. 5).

The *Daily Sundial* finally allowed me to write an opinion piece wherein I, in the character of an ultra right wing conservative, urged that "Dr. Pistolesi be sent to Guantanamo."³ The satirical opinion piece, where I accused Dr. Pistolesi of "... left wing politics masquerading as art" (Pistolesi, October 11, 2005) and other heinous crimes, was so effective that a member of a conservative student group invited me to speak at one of their meetings.

Due to high winds, the Peace Project was in public view for only a week, after which the peace figures were "rescued." Another instructor and her art education class, not previously involved with the project, constructed a tiny refugee camp for the transformed ex-soldiers on the art department grounds. Since the Katrina disaster was in the news, students were sensitive to the needs of refugees, and built miniature electrical power lines, latrines, showers, a recreational area, and special tents for families. Since this was an evening class that met only once a week, the refugee camp was created from start to finish in 3 hours. Protected from wind by large bushes, the miniature refugee camp with its tiny occupants existed unmolested for over 2 weeks.

There is nothing new about censorship in schools.

The question at present confronting the arts is how much the noose of censorship may tighten.

Conclusion

I gained theoretical and practical insights as a result of my involvement in the Peace Project. I learned that the latent function of school exists at the university level, that the subject matter of peace can be threatening, and that an "opt-out" clause in a syllabus may avoid problems. I was supported by the art department Chair, the Dean, and campus administrators, and their support was made easier by the opt-out clause in my syllabus.

The history of art is filled with artists' responses, interpretations and protests of the politics of their time:

What do you think an artist is? An imbecile who only has eyes if he or she is a painter, ears if a musician, or a lyre in every chamber of his or her heart if a poet or even, if a boxer, only some muscles? Quite the contrary, he or she is at the same time a political being constantly alert to the horrifying, passionate or pleasing events in the world, shaping him or herself completely in their image. Pablo Picasso (painterskeys.com)

The Peace Project was an ankle-high installation of transformed army toys based upon a decades-old children's doll workshop art lesson and sheltered by tiny earthen dwellings. The theme of the project—peace—was a threat to some, and opened a university-wide debate about the war, academic freedom, and the presence of ROTC on campus. The project caused a flurry of articles and letters to the editor of the school paper. There were active classroom discussions.

There appear to be boundaries for subject matter within schools, especially for the arts. One objection by a parent of a student is usually enough to derail an art project with obvious or even minor political themes. There is nothing new about censorship in schools. The question at present confronting the arts is

how much the noose of censorship may tighten. In this era of what seems to be the perpetual war-on-terrorism, even the plain-tive theme of peace is considered seditious in the eyes of self-proclaimed patriots on a university campus. The restrictions for pre-collegiate art education are likely to be even more severe. It thus becomes not only a compelling act of conscience to defend such themes within art, but also essential to the discipline of art education itself. The alternative is a spiral into bland, meaningless, but safe exercises masquerading as art.

This may be a time for bravery in art education, as classroom practice goes beyond the formal elements and principles of design. Reflecting upon the outcomes of her service learning peace project, Pamela Taylor noted that, "As teachers and students working together toward such meaningful endeavours as making peace in our world ... we just may see the value of becoming actively involved in service to and with our communities for the rest of our lives" (Taylor, 2005, p. 585). With the inclusion of social and political content in art education, the classroom becomes a site of cultural activism.

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ENDNOTES

- ¹Guantanamo refers to the Guantanamo Bay Detention Camp located on the United States Naval Base in Guantanamo Bay, Cuba. The camp has been controversial since the September 11, 2001 attacks on the World Trade Center and Pentagon and the resulting detainment of prisoners without trial. I use Guantanamo as a metaphor for what I believe to be a time in which censorship of art related to war is tantamount to imprisonment without due process.
- ²Natural dwellings are ephemeral and therefore eventually return to nature via wind, rain, and time.
- ³I found that my most effective weapon was satire, in the manner of Stephen Colbert, of Comedy Central's news program, *The Colbert Report*.

AUTHOR'S NOTE

The design and implementation of the Peace Project was an ensemble effort. The following instructors joined with me and brought their ideas, energy, and hard work to the project: Violet Blunt, Pam Huth, Kristin Vanderlip, and Cory Pohlman.

Stone is fascinated with the sublime idea of being overtaken by a natural force like water that is beautiful yet destructive. "It is like there is something beautiful in the undercurrent and you get to see it just before you are overtaken by the water."

Traditions Told and Broken: Stories of Family and Community

BY KATHLEEN KEYS AND MELANIE FALES

Detail from *Cascade (Curls)*, 2005.
Katy Stone. Acrylic on Dura-Lar, cast
shadows, 248 inches by 72 inches
by 32 inches.

Recommended for grades 6-12

C Maxx Stevens, Katy Stone, and Hildur Bjarnadóttir create monumental sculptural paintings, installations, and textiles to impart ideas regarding domesticity and nature as well as stories of evolving family or community traditions. Questioning and breaking traditional rules of art in unique ways, their innovative and graceful use of alternative materials and processes also connects their intriguing work. Several creative opportunities for the art classroom are presented through examining these artists' concepts related to family, nature, art, and community.

Objectives

The activities provided in this Instructional Resource will enable students to:

- Explore monumental artworks that combine painting and sculpture, artworks that were created as installations, as well as those that were made to be textiles;
- Analyze and create artworks about family and community traditions or stories while using poetry, wordplay, and symbolism;
- Investigate personal family histories for connections to traditional arts and crafts and to discuss students' roles within family and/or community structures; and
- Create artworks reflecting evolving family and community traditions and using traditional arts and crafts techniques in innovative ways.

C. Maxx Stevens

Can't See the Forest Through the Trees, 2002

Mixed Media Installation, 32' x 24'

Organized by Boise State University's First Nations Conference in partnership with Boise Art Museum

About the Artist

C. Maxx Stevens grew up as a member of the Seminole Nation. *Can't See the Forest Through the Trees* was an autobiographical installation at the Boise Art Museum (BAM) exhibited in 2002. It focused on storytelling and the interplay between Stevens' Native traditions and personal identity. As the term *installation* implies, this work of art was assembled and constructed as an environment that occupied most of the gallery space.

Preliminary Questions for Discussion

To prepare students for interpreting and observing Stevens' art, open with the following questions.

- Have you heard the expression, "Can't see the forest for the trees?" What does it mean? Why do you think the artist changed the wording of this familiar saying by calling her installation, *Can't See the Forest Through the Trees*?
- What objects do you see in the artwork? What might they tell us about the title?

About *Can't See the Forest Through the Trees*

Stevens' installation work, or "visual storytelling," as she describes it, often centers on stories regarding her family of six sisters, two brothers, plus their parents. Stories are a major part of Stevens' life and were an important part of her education. Through stories, the artist and her siblings learned their family and tribal history. In *Can't See the Forest Through the Trees*, Stevens drew upon memories of her parents. She says the installation is about the tendency to question things when the answer is right in front of us (Ferrell, 2002). She employs a very personal artistic vocabulary featuring a complex symbol system in the use of materials. Before providing students with Stevens' symbolic references (see chart), have them speculate on possible symbolic meanings behind her choice of materials. Ask, now that you know the work is about Stevens' mother and father, what do you think each area and object might symbolize? The chart illuminates Stevens' symbol system. These examples illustrate her artistic connections to family and community traditions as well as to traditional Native crafts.

More Questions for Discussion

Extend the discussion by asking the next questions, which encourage students to make personal connections with Stevens' art. The students' answers will provide ideas they can bring to creating their own *visual stories*.

- What family or school stories have been passed down to you? How have they educated you about traditions?
- What personal stories of yours come to mind while looking at Stevens' art?
- If you were to select an object or material that reminds you of someone in your family, what would it be?
- What objects might you select to symbolize yourself? What colors might you choose to further enhance the symbolism?

Artist's Symbol	Meaning/Association/Significance
Wood branches rising from the two 10-foot circles	Trees of the forest—security and the continuous passage of time
Silhouette of a crow	Personal messenger—Native storytelling beliefs
Yellow circle with chair	Memories of the artist's father
Pair of glasses and cigar box of odds and ends	Recollections of the artist's father sitting on the porch, smoking a cigar
Branches, twigs, feathers scattered on yellow paper	Recalls childhood walks during the hot, dry summers spent at the artist's home in Oklahoma where parched and partially wooded land was strewn with feathers and branches
Horsehair scattered and distributed atop red felt circle	Strong tie to the animal world
Hand-made basket suspended inside the red circle	Security for the artist and associations with the artist's mother—weaving and holding the fabric of the family together. Suspending a basket suggests a nest and the idea of motherhood, nurturing, and raising children.





Can't See the Forest Through the Trees, 2002. C. Maxx Stevens. Mixed Media Installation, 32 feet by 24 feet.
Organized by Boise State University's First Nations Conference in Partnership with Boise Art Museum.
Above: Full installation shot. Left: Close-up of basket on red circle.



Red Fall 6, 2004. Katy Stone. Acrylic on Dura-Lar, cast shadows, 246 inches by 72 inches by 48 inches.

Studio Activity—Visual Stories

For this project, have students work as a group to create a collective installation that features an amalgamation of their stories. Students will need to plan what materials they will employ in the installation. To prepare them, discuss how Stevens selected objects to symbolize people, memories, or ideas. For example, she used particular colors that were meaningful or she incorporated personal artifacts. After students have individually identified a story they could include in the collective installation, have them determine and collect the needed materials. Suggest that if actual artifacts are unavailable, they can create substitutions that represent the desired artifacts.

Process

- Have students share the significance of the objects or materials they select.
- Facilitate the merging of the individual family or school stories in preparation for the collective installation. Guide students through a thoughtful process for arranging the objects and materials in a visually striking and meaningful way that conveys the students' visual stories.
- Hold an opening for families and friends to view the finished installation. Students should share the stories behind their contributions to the group piece.

Katy Stone

Like Stevens, Katy Stone creates installations as her art form. *Fall: An Installation Exploring the Visual and Symbolic Poetry of a Single Word* was both an exhibition at the Boise Art Museum and a piece of installation art. The work featured several individual artworks the artist created over a number of years and some new works she made specifically for the BAM's Sculpture Court. All the individual installations in the exhibition explore the word "fall." The artist herself conceived of how the works of art should be installed. Rather than conveying family and tribal traditions, as Stevens' installation did, Stone's artwork addresses traditions within the world of art. She embraces some traditional techniques while breaking artistic traditions through the use of language as well as unusual materials and scale.

Fall, 2005 (Installation view)

Boise Art Museum

Cascade (Curls), 2005

Acrylic on Dura-Lar, cast shadows, 248" x 72" x 32"

Red Fall 6, 2004

Acrylic on Dura-Lar, cast shadows, 246" x 72" x 48"

White Roots, 2003

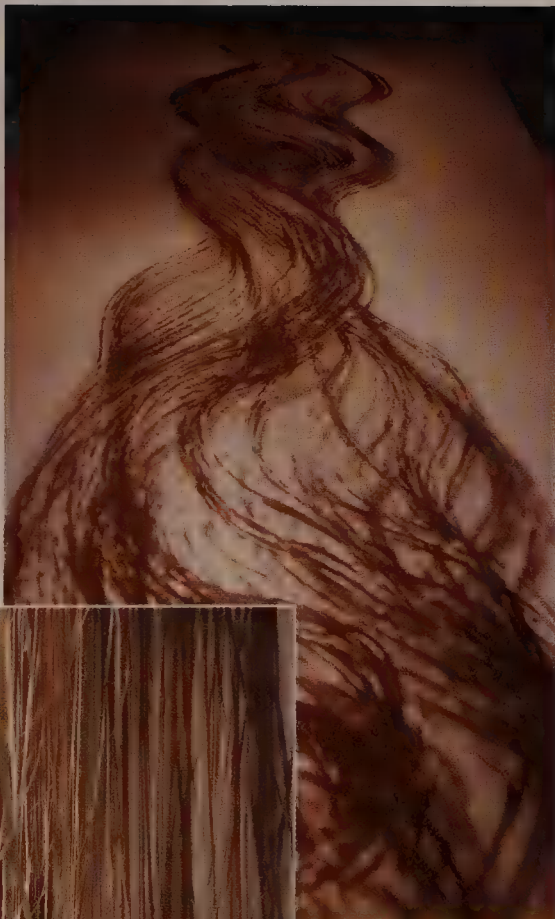
Acrylic on Dura-Lar, cast shadows, 248" x 72" x 32"



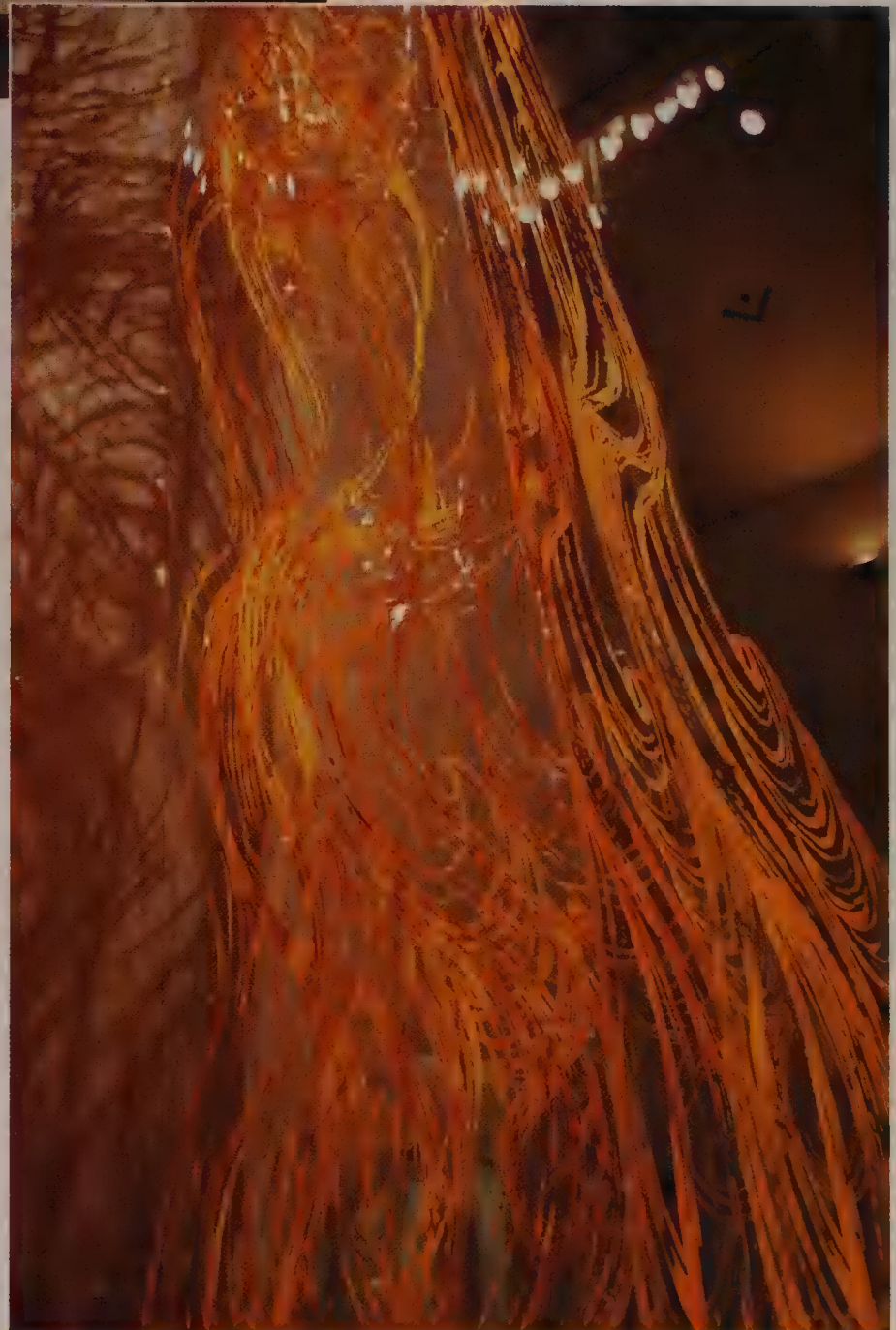
Fall, 2005. An installation exploring the visual and symbolic poetry of a single word. Katy Stone. Boise Art Museum, Boise, Idaho.

Cascade (Curls), 2005. Katy Stone. Acrylic on Dura-Lar, cast shadows, 248 inches by 72 inches by 32 inches.

Shadow of
Cascade (Curls).



White Roots, 2003. Katy Stone. Acrylic on Dura-Lar, cast shadows, 248 inches by 72 inches x 32 inches.



FALL

*dropping, descending
coming down
to be wounded in battle
a birth
a yielding to temptation
the season
a cascade
a veil
to come among by chance*

About the Artist

Growing up in rural Iowa, Katy Stone was influenced by the grand scale of nature and was interested in both the vastness of the universe and the minutia of its particles. She admired the art world tradition of sublime landscape paintings, however, she questioned the rules governing such painting. Stone especially challenged the notions that paintings must be rectangular, displayed on a wall, and represent something recognizable. As Stone's work evolved, she explored light and color on a massive scale. She began pursuing nontraditional ways to display her work, such as on the gallery ceilings, floors, and windows. A breakthrough came for Stone when she found a box of overhead transparencies from Boeing Surplus. This led to her use of the medium Dura-Lar, a transparent acetate. This flexible material enabled Stone to explore organic motion and to suggest the "unnamable."

About Fall

Inspired by a dictionary definition of "fall," Stone shaped monumental art pieces evoking different aspects of the word. The installation included three flowing floor-to-ceiling depictions inspiring in viewers a variety of associations. Stone painted repetitive strokes on sheets of transparent acetate with bamboo brushes and acrylic paint. She then used scissors to cut strips and layer them in transparent sections. Likening her process to that of her grandmother's work as a hairdresser, Stone said, "My grandmother cuts hair, so I think it is funny that I do this thing that is similar" (Stone, 2005).

Stone is fascinated with the sublime idea of being overtaken by a natural force like water that is beautiful yet destructive. "It is like there is something beautiful in the undercurrent and you get to see it just before you are overtaken by the water." Being awed by nature is an experience Stone shares with the traditional landscape painters of the sublime. This is evident in her exploration of energy, destruction, and grand scale.

Questions for Discussion

Katy Stone uses lines, colors, shapes, light, and the resulting shadows to express her ideas. There are no easily recognizable objects in her art. All three works shown here serve as symbols for the word "fall."

- What painting traditions have been honored, used, and/or altered by Stone?
- How does her challenge and use of traditional art materials and content affect how you respond to her art?
- What roles do you think light, shadow, and air play in Stone's artwork?
- How do these artworks enable you to think about and interpret the word fall?
- What other action words might be interesting to explore poetically and symbolically through visual art?

Studio Activity—Poetic Verbs

In this activity students will create abstract, layered works of art associated with action verbs. Suggested materials include overhead transparencies, scissors, bamboo brushes, acrylic paint (watered down to improve flow), sewing straight pins, illustration board, and string.

Process

- Brainstorm with students a list of interesting action verbs such as *scatter, emerge, stretch, break, burst, plunge, launch*, etc. Each student should choose a verb to explore in their artwork.
- Decide whether students will keep their chosen verb a secret, so classmates can later guess the word the artworks suggest, or divulge their chosen verbs from the outset.
- Using Stone's works as examples, facilitate discussion about how students might evoke the idea of their word without painting it literally. Have students explore their word by either creating a list of words they associate with the word or having them write a poem that interprets the word. Students should only use lines, shapes, and colors in their artworks.
- Using brushes, paint, transparency acetate, scissors, and pins have students create evocative interpretations of their verbs. The layers may be attached to illustration board. The artworks could also be created to suspend from the ceiling with string.
- Display the works with the accompanying verb and/or poems.

Hildur Bjarnadóttir

Unraveled: Hildur Bjarnadóttir

Tchotchke, 2003

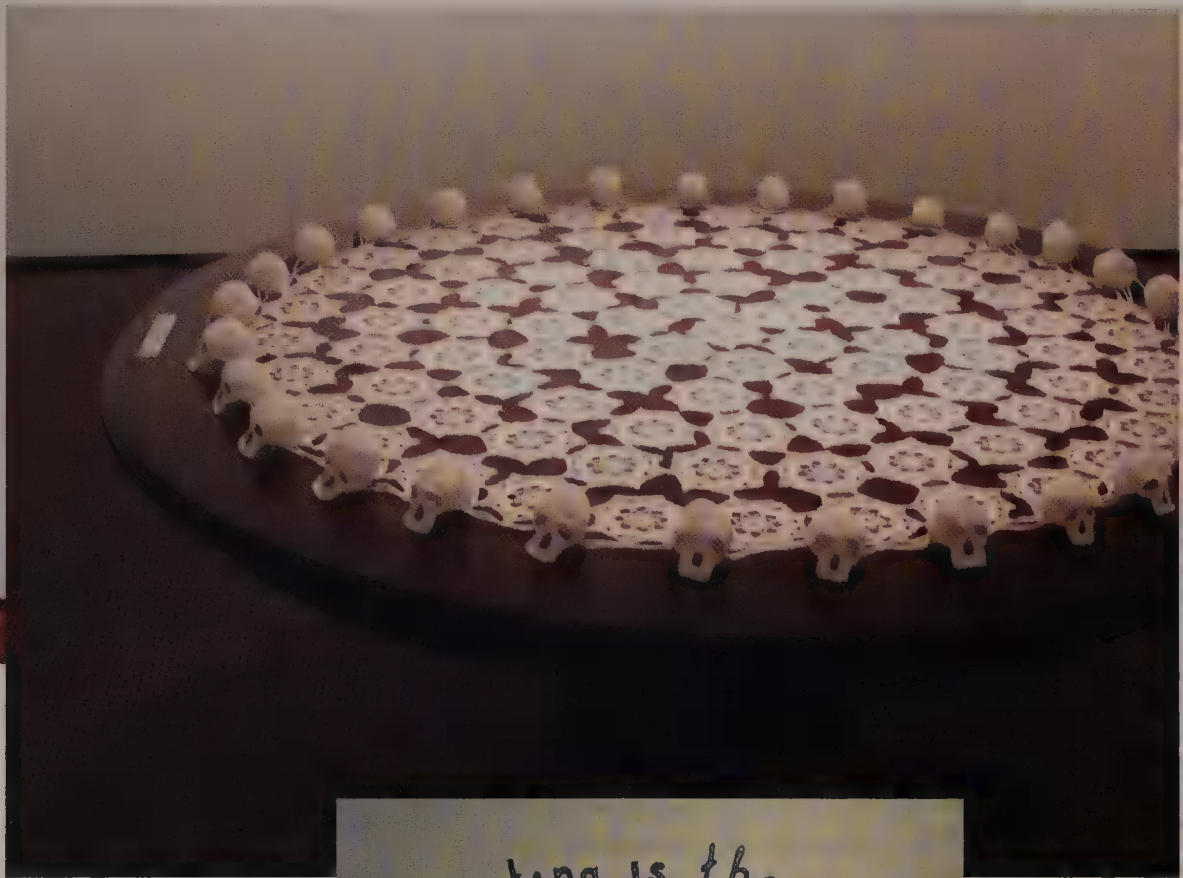
Velvet pile embroidery on linen on stretcher bars,
26" x 32" x 2"

Untitled (skulls), 1999

Crocheted cotton yarn, 3" x 54" x 54" and wood table

Class 9J (group portrait), 2005

Mounted lint roller tape, 24 pieces,
6" x 4" each, 22" x 48" overall



Class 9Jí (group portrait), 2005, Hildur Bjarnadóttir. Mounted lint roller tape, 24 pieces, 6 inches by 4 inches each, 22 inches by 48 inches overall.

About the Artist

A native of Iceland, Hildur Bjarnadóttir's (Há ild eurr Bé yarr en a dé o té ierr) medium is textiles. She retells stories about Icelandic textile and cultural traditions through art. To create paintings, Bjarnadóttir weaves with fishing line, deconstructs and crochets painter's canvas, and uses traditional handicraft techniques such as knitting, tatting, and embroidery in new ways.

About the Artwork

Hildur Bjarnadóttir grew up thinking textiles were the highest form of art. Building on rich cultural textile traditions and techniques handed down to Bjarnadóttir by her grandmothers, she also works against the traditions of handicrafts as useful and pretty. She pushes her artwork to include more meaningful ideas.



Above (large image): *Untitled* (skulls), 1999, Hildur Bjarnadóttir. Crocheted cotton yarn, 3 inches by 54 inches by 54 inches and wood table.

Above (small image): *Tchotchke*, 2003, Hildur Bjarnadóttir. Velvet pile embroidery on linen on stretcher bars, 26 inches by 32 inches by 2 inches.

Hildur's artwork questions classifications of high-and low art and comments upon the traditional place of textiles in the art world. By making paintings as textiles, she blurs the boundaries between both art forms, as can be seen with *Tchotchke*. She hopes viewers take away new ideas about textiles after seeing her work. "I want to force people to think—to drag them in, to get them closer. To get them to look through the work" (Bjarnadóttir, 2005).

Bjarnadóttir incorporates unexpected imagery into her traditionally made handicraft works. *Untitled* (skulls) features delicately crocheted skull forms bordering the circumference of this large doily crafted with white cotton thread. Originally created for an exhibition at the Bronx Museum of the Arts, Hildur employed this stereotypical symbol of a violent neighborhood, the skull, in contrast to the traditional swan or other pretty thing that typically decorates doilies or other Icelandic textiles and handicrafts.

In *Class 9Jf*, Hildur stretches traditions regarding fiber art. Bjarnadóttir created a portrait of an Icelandic school class using the unusual medium of lint roller sheets. The sheets are transformed from their mundane use for lint removal into contemporary art. Bjarnadóttir mounts and exhibits the lint roller portraits in neat rows similar to pictures in a school yearbook.

Discussion Strategies

- What rules of traditional artmaking has Hildur questioned or broken?
- What differences between high and low art does she challenge? What criteria do you use to figure out what is and isn't art?
- What do we learn about Icelandic textile traditions and culture from Bjarnadóttir's artwork?
- What roles do traditional arts and crafts play within your family and/or community?
- How might we utilize our traditional arts and crafts techniques in innovative ways to create contemporary works?
- What symbols might we use in a textile work to make a contemporary representation of our family, school, or community?

Studio Project—Lint Portraits

Experiment by creating group lint portraits similar to Hildur's *Class 9Jf*. You will need standard size lint rollers, double-sided carpet tape, and Plexiglas or another hard surface for mounting.

Process

Facilitate student collection and mounting of a variety of lint portraits taken from themselves, classmates, family, or community members. Then, debate whether the fibers collected showcase interesting facets about people. Discuss what you can discover from lint portraits. Next, create an artistic commemoration of the class in a single, large, group portrait or several smaller (team) group portraits from the used lint roller tape. Install the group portrait(s) in an interesting way in the classroom or other exhibition space. Discuss the following questions.

- How do lint portraits serve as snapshots of students in the class?
- What do the textiles we wear communicate about us?
- What does the group portrait suggest or communicate about the class?

Extensions

Invite elders and/or artists working in textiles to the class to teach students one or more basic techniques such as weaving, embroidery, or crocheting, etc. Once students are competent in practicing the art form, brainstorm new ways to alter the textile practice. Develop a project utilizing innovative materials and an adapted technique inspired by the textile tradition the students learned.

Assessment

Educators may choose to develop criteria or rubrics for any or all of the parts of this unit. Having students respond to the following questions in a journal or sketchbook would be an especially effective and integrative summative assessment.

- How does each artist relay or break family, community or cultural traditions in their artworks?
- How does each artist (and/or student) use poetry, word play, symbolism, family or community traditions or story in artworks?
- How does each contemporary artist question or break the traditional rules of artmaking?
- How did you challenge artistic, family, or community traditions in this unit?

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INTERNET RESOURCES

Katy Stone:

<http://www.gregkucera.com/stone.htm>

<http://www.neuhoffgallery.com/artists/stone/works.php>

Hildur Bjarnadóttir:

<http://www.hildur.net/>

Documentary Photography:

Three Photographers' Standpoints on the Japanese-American Internment

By approaching historical artworks that relate to contemporary topics, students may learn more about themselves, their world, and history.

BY GINA L. WENGER



Grandfather and grandson of Japanese ancestry at War Relocation Authority center 7/2/42. Photo by Dorothea Lange. From the Bancroft Library. University of California, Berkeley. Available from the Online Archive of California; <http://ark.cdlib.org/ark:/13030/ft2j49n779>.

Above: Manzanar National Historic Site entrance—storm approaching. (2006). Infrared Photography by Gina Wenger.



Art educators have multiple roles. We are artists, researchers, and teachers. In order to teach such a complex subject as documentary photography, I have had to research not only the topic but also how this topic could be taught in the classroom. My lessons, and the subsequent research, rose from the challenge of requiring students to consider their role as the photographer and modeling the importance of that role in a high school photography class. This research involves the description of the subject, the Japanese American Internment Camp at Manzanar, three documentary photographers at Manzanar, and student responses to the photographs without prior identification of the photographers.

Recent writings on visual culture and art education emphasize contemporary artists, artworks, and objects from everyday life as an avenue for exploring the images school-aged students confront (Duncum, 2002). The use of contemporary images is a vital and significant curricular need; however, the relevance of historical artworks can offer avenues for analyzing equally provoking issues. By approaching historical artworks that relate to contemporary topics, students may learn more about themselves, their world, and history. It is for this reason, I began to research and develop a curriculum on the documentary photographers of the Japanese American Internment Camps.



Figure 1. Three boys standing within the barbed wire fence at Manzanar. Photo by Toyo Miyatake, used with permission from the Miyatake Family.

What provokes an empathic response from viewers is an informed way of seeing that involves understanding the history of the image while at the same time being moved by the images themselves.

Manzanar

As a result of the fear and suspicion of Japanese immigrants following the bombing of Pearl Harbor, President Roosevelt signed Executive Order 9066,¹ a proclamation that required more than 120,000 persons of Japanese ancestry to leave their homes for up to 3 years and live at one of 10 internment camps, also referred to as concentration camps.² Tensions among politicians and their constituents were high and suspicion of sabotage was thrown at anyone of Asian descent, but especially at Japanese Americans. Largely due to racism and political pressure from agricultural unions who competed with Japanese American farmers, President Roosevelt decreed this unconstitutional incarceration for people living near the West coast (Robinson, 2001). The Japanese Americans were told it was for their own safety, but the guards were pointing their rifles toward the internees.³

During this time, many people spoke out against the internment, and efforts were made to move some of the Nisei, Japanese Americans who were born in the United States, to the Midwest and Eastern states, where there was less pronounced hatred toward Asian immigrants. Many adult Nisei volunteered to join the military while others were drafted, often serving in the most dangerous areas. The Issei, or Japanese Americans who were born in Japan and were not allowed to obtain citizen-

ship, were required to live within the camps. Despite its harshness, Manzanar was one of the more hospitable camps. It was very hot in the summer, very cold in the winter, and windy all of the time, but its extremes were not as bad as some. Also, the second director at Manzanar, Ralph Merritt, was known for being more sympathetic. During the war, Dorothea Lange came to Manzanar because she was hired to document the internment by the War Relocation Administration. Ansel Adams photographed Manzanar after being invited by Ralph Merritt, a friend and fellow member of the Sierra Club. The third photographer, Toyo Miyatake, was a prominent portrait and emerging modernist photographer in Los Angeles who was interned at Manzanar along with his family and neighbors.

Looking "From Inside Our Freedom"

In Roland Barthes' essay, *Shock Photos*, he proposed that significant aesthetic responses to photographs do not come from the horror of the subject itself, but from "the fact that we are looking at it from inside our freedom" (Barthes, 1979, p. 71). If the photographer illustrates the horror by leaving nothing to the imagination of the viewer, they have "shuddered for us, reflected for us, judged for us; the photographer has left us nothing" and we can no longer "invent our own reception" (Barthes, 1979, p. 72). If, at first glance, the image seems "alien" or "almost calm," the audience is allowed to analyze and interpret, and then the image becomes more meaningful and powerful. Many of the available photographs of Manzanar do not illustrate specific outbreaks of violence or death but rather portray a more subtle story of this event. For example, Toyo Miyatake's image of three boys standing next to the barbed wire fence with a watchtower in the background does not shout imprisonment but rather draws us into the question of what has happened and why (Figure 1). According to Barthes (1979), "It is not enough for the photographer to *signify* the horrible to experience it" (p. 71). The images at Manzanar are not shocking in themselves. What provokes an empathic response from viewers is an informed way of seeing that involves understanding the history of the image while at the same time being moved by the images themselves.



Manzanar signpost (2006). Infrared Photography by Gina Wenger.

When I was a high school photography teacher, I wanted to give assignments that challenged students to look into the image and think about their role as the photographer. The photograph, simply by the nature of the technology, implies a myth of reality because the photographer is capturing a moment in time (Sturken & Cartwright, 2001). Because the camera is a mechanical apparatus, it implies a positivist association that the photograph taken must represent some evidence of an actual event. Often, it is fair to assume that the subject reflects reality, but the subjectivity from the photographer's influence or stance is seldom as apparent to the viewer as it might be in a painting or sculpture. Combine this with the weight of the term *documentary*, and you have implied that the photographer is relaying some larger contextual message that is meant to delve into the more "overt 'political' realms of class and economics" (Bezner, 1999, p. 1). For example, Ansel Adams stated that working with Dorothea Lange during the documentation of the San Joaquin Valley agricultural plight for *Fortune* made him feel "a bit conscience-ridden" (Adams, p. 268). Adams believed documenting the plight of the poor was not the "only important form of serious photography" and that Lange's views were too politically driven (Adams, p. 264).

We live today in an age of manipulated images via technology and appropriation. A black-and-white or sepia photograph from an historic era gives the impression that it holds a more definitive "truth" for the viewer. But we must consider the photographer who decides how and why the photo will be taken. There is also the historical information that we attach to the photograph when we learn about the event it marks. Historic images appear to offer tangible evidence of the history many of us learned in school, and as we view them, they assist in our construction of the past. However, introducing students to three photographers, all with a different perspective on the same event, illustrates the role of the photographer as an author of history.

The documentary photography surrounding Manzanar offers a connection between U.S. history and contemporary issues involving visual images such as the aesthetic stance, war, and policy. Manzanar was photographed by Dorothea Lange, Ansel Adams, and Toyo Miyatake. All three documented the camp and its people, but each did so from a very different standpoint or motivation. Each photographer

came to Manzanar for different reasons, and their experiences prior to photographing Manzanar impacted how and why they would photograph. My question is can the standpoint, or the position from which the viewer judges, be observed when viewing these images? Using Barthes' (1979) idea that we "invent our own reception" I initially wanted to discover how students responded to the images without prior information about the photographers.

Because all three of these photographers are no longer alive, this study began with an in-depth look at their lives and words through autobiographies, biographies and interviews. The following paragraphs are samples from short biographies used to share the photographer's histories with students.

The Photographers

Dorothea Lange is best known for her images of migrant workers for the Farm Security Administration during the Depression era. Her intimate images of how the Depression and a severe drought in the Southwest affected individuals are broadly used to illustrate the migrant farmers' plight. Although her portrayal of the *Migrant Mother* is her legacy, her photography documenting the evacuation and internment of thousands of Japanese Americans is seldom recognized.

Perhaps the strongest influence on Lange's aesthetic decisions behind the lens was her understanding of the world and people. Lange suffered several obstacles in her youth. She was a victim of polio and was abandoned by her father. Lange and her mother moved in with her grandmother, a woman Lange found difficult and critical. Although Lange's relationship with her grandmother was strained, Lange credits her with recognizing Lange's keen interest in observation (Lange, 1968). When Lange learned the craft of photography, she wanted to use her talents to show the world as she saw it.

Dorothea Lange was hired by the War Relocation Authority to document the entire evacuation process of the Japanese American internees. Little was known about her photographs of the internees until 1972 when the Whitney Museum incorporated 27 of them into *Executive Order 9066*, an exhibit about the Japanese internment. *New York Times* critic A.D. Coleman called Lange's photographs "documents of such a high order that they convey the feelings of the victims as well as the facts of the crime" (Coleman, 1972, p. D19). Lange was devastated by the internment and stated, "What was horrifying, was to do this thing completely on the basis of what blood may be coursing through a person's



Figure 2. Monument in cemetery, Manzanar Relocation Center, California. Photographic print, 1943, with inscription that reads, "Monument for the Pacification of Spirits," with mountains in the background, including Mt. Williamson. Library of Congress, Prints & Photographs Division, Ansel Adams, photographer, LC-A351-3-M-13.



Figure 3. "Richard Kobayashi, farmer with cabbages, Manzanar Relocation Center, California." Photographic print, 1943 (b&w film negative). Library of Congress, Prints & Photographs Division, Ansel Adams, photographer, LC-USZC4-5616.

veins, nothing else. Nothing to do with your affiliations or friendships or associations. Just blood" (Lange, 1968, p. 192).

Lange's works focused on the difficulties in the camps. She photographed the illness, the incarceration of the very old and the very young, and the dusty, untilled land. Lange's photographs illustrate her sensitivity to what happened and her desire to document people's lives in what she saw as the reality of the camp. Military personnel accompanied Lange at all times while she worked, and her photographs were impounded after the war. Shortly before her death, she stated that she had been required to sign, under oath and before a notary, that she would not discuss or disclose her work (Lange, 1968).

At the time of the war, **Ansel Adams** was well known for his images of Yosemite. Beginning his photographic career as a pictorialist, Adams was greatly influenced by his fellow photographers in the modernist movement. In letters to Dorothea Lange, he wrote that he believed the artist's responsibility was to show beauty and self-expression and felt this was just as important as documenting "ugliness, squalor, and despair" (Johnson, 2002, ¶13).

Raised in the Bay area, Adams grew up in a relatively affluent home. He is often characterized as a capricious child, and at age 13 he was given a year's pass to the San Francisco

Panama Pacific International Exposition, in lieu of attending school. It was here that Adams had his first introduction to photography. He was an accomplished technician in the lab and often published descriptions of his methods in exhibitions and publications (Adams, 1985).

The Director at Manzanar, Ralph Merritt, was a friend to Adams through their mutual membership in the Sierra Club. Merritt asked Adams to come to the camp, and as a result, Adams took images that culminated in an exhibit and eventually a published book, *Born Free and Equal*. Adams composed technically exquisite images of the people and place. He focused on what he saw as the "positive" response of the Japanese Americans in Manzanar. In *Born Free and Equal* he stated, "I believe that the acrid splendor of the desert, ringed with towering mountains, has strengthened the spirit of the people at Manzanar" (Adams, 1944). As shown in Figures 2 and 3, his Manzanar landscapes evoke similar emotive responses to that of his Yosemite landscapes and his portraits illustrate examples of an ideal with smiling faces and plentiful crops.

Toyo Miyatake lived and worked in "Little Tokyo," a small Japanese-American community in downtown Los Angeles. Miyatake was born in Takashinomura, Japan. His father came to the United States to look for work and in 1909 moved his family to Los Angeles. After apprenticing with a prominent Los Angeles photographer, Miyatake opened his own studio in the "Little Tokyo" neighborhood in 1923. Here he became well known in the community as a portrait photographer, a pictorialist, and as an active member of the Shaku-Do-Sha, a group of Japanese American artists devoted to the furtherance of all forms of modernist art (Petite, 1984). Through Miyatake's help, the Shaku-Do-Sha held four exhibitions of Edward Westin's works between 1921 and 1931 (Reed, 1985).

Soon after Pearl Harbor was bombed, Miyatake, and his family, were incarcerated at Manzanar. Photography was prohibited and cameras were confiscated, but Miyatake hid a lens in his bag and later told his son, "this kind of thing should never happen again ... I have to record everything" (Ishizuka, 2002). Eventually, Merritt allowed him to photograph, but the shutter had to be tripped by a Caucasian. As the war drew to an end, the rules relaxed, and Miyatake was able to photograph the camp with much more freedom. A high school was established within Manzanar



Internment camp mess hall remains. (2006). Infrared photography by Gina Wenger.



Figure 4. New Year's traditional mochi (a Japanese rice cake made of glutinous rice pounded into paste and molded into shape). Photo by Toyo Miyatake, used with permission from Miyatake Family.

to address the needs of the 10,000 people. Manzanar High School published a yearbook using Miyatake's photographs. The students titled their yearbook "Our World" and wrote "In years to come, when people will ask with real curiosity 'What was Manzanar?' we can show them this volume" (Honda, 1998, p. 3).

Miyatake illustrated many different activities and composed images that offer an expressive narrative of life at Manzanar. He captured his own feeling of imprisonment and portrayed the relationship between the people and the barbed wire (Figure 1). He portrayed his community by photographing their activities, and he was known for his patience in waiting for the moment that would tell the story (Figure 4).

In the Classroom

After researching Lange, Adams, and Miyatake, I questioned whether my readings of these images were overtly biased based upon my reading of the historical information. When a group of students saw the images but did not know the photographers, how would they respond? Beginning art and non-

art students were shown four photographs by each of the three artists in a critique space. Because I knew this subject was included in the high school Social Studies texts and students could recall basic knowledge about the Japanese American Internment Camps, I wanted to know if they could recognize the images. They were first asked whether they recognized the historical event illustrated in the 12 photos and if so, could they identify one or more of the photographers. Most of the students could not identify the place. Only one participant could identify the internment. When asked if they could identify any of the photographers, there was an overwhelmingly negative response.

I briefly informed the students that the photographs illustrated the Japanese American Internment Camps and asked them to share what they knew about this topic. Without introducing the photographers, I asked students to write down what they thought each photographer was trying to say about the event documented. Student responses to Dorothea Lange's photographs were dominated by descriptors including

"pain and suffering," "domination," "hardships, and the opposite of freedom." Several students commented that her images showed "America doing what we were fighting against." When shown four of Toyo Miyatake's photographs, students described his work as "showing daily life" and included the statements "coming together" and "community" as well as "hope for freedom" and "restlessness." Finally, Ansel Adams' images evoked such descriptors as "happiness," "natural beauty," "peace, you feel like these could be pictures in Japan" and "positive optimism." The goal of this exercise was to first ask students to make judgments based upon their own perceptions, and to describe the works in their own terms.

After the students completed their descriptors, I named the three photographers whose images were posted and gave a brief description of the photographers and how they came to document Manzanar. Based upon this information and their personal analysis of the photographs, I asked them to match the photographer with the photographs in the gallery. The students responded most accurately to Ansel Adams' work, with 94%



Manzanar National Historic Site entrance. (2006). Infrared photography by Gina Wenger.

selecting the correct photographs. Most of the incorrect responses mixed the images of Lange and Miyatake, but 66% correctly identified Dorothea Lange's images and 59% correctly identified Toyo Miyatake.

My initial surprise at the rate of students who correctly identified the photographer has been strengthened by subsequent surveys with high school students, beginning college students, and art educators. Although the art educators are more frequently accurate regarding the event, few could identify the photographers prior to having them listed. The accuracy when connecting a photographer's standpoint and the images is still the most interesting aspect of this study and is the issue I will continue to develop. By opening up this door toward reflection, students are encouraged to consider the significance of the artist's voice when constructing a composition. That so few of the students could identify the subject in the photographs, yet were moved by them, reveals the necessity of their inclusion in the curriculum. Most students recognize other photographs by both Lange and Adams, yet the Manzanar photos have had little exposure. The study of these photographs ties disciplines together while illustrating an important lesson about documentary photography.

Requiring school-age students in photography to document something they know and to tell the story through images alone is a difficult but common assignment. One aspect of teaching the topic focuses on the students being able to compose their images to tell the story they want to portray or to give some tangible evidence of an event. Such an approach does not bring the subjective critique to the table. Giving direct examples of the subjective nature of photography and relevance of contextualization provides opportunities for valuable and relevant reflection in the art room.

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ENDNOTES

- ¹Signed by Franklin D. Roosevelt on February 19, 1942, Executive Order 9066 authorized the creation and support of detainment areas where individuals could be kept at the discretion of military personnel.
- ²At the beginning of WWII President Roosevelt referred to concentration camps, but later changed the term to *relocation* (Robinson, 2001).
- ³Interview with survivor from the Tule Lake internment camp.
- ⁴This citation is for the reprinted yearbook of Manzanar High School, which includes updates on the lives of the yearbook's editors.

An Art Educator's **Tattoos** *Response* **Teenagers**

BY LORRIE BLAIR



Figure 1. Tattoo and photo by Kim Wells.

For many North Americans, tattoos reflect hopes, values, or beliefs and act as vehicles to communicate those beliefs to others (Sanders, 1989). For some, tattoos offer a means to reclaim a sense of ownership and control over their body (Hicks, 2005). Tattoos are particularly popular with teenagers who explore their identity through experimentation with their outward appearances and, since the 1990s tattoos have become an established part of youth culture (Riley & Cahill, 2005). Jablonski (2006) posited, "In an increasingly globalized world of look-alike clothing, cosmetics, and hair styles, tattoos are permanent reflections of personality, carefully calculated representations of core beliefs and sentiments that can make a uniquely powerful statement of individuality" (p. 151). Art educators can utilize their students' desire to investigate tattoos to create meaningful lessons. Art educators Taylor, Carpenter, Ballengee-Morris, and Sessions (2006) affirmed that,

Since the teen-stage is primarily about the construction of identity, schools and subject areas should offer multiple ways to include identity development, diversity issues such as class, oppression, and privilege, and the management of identity development. (p. 81).

Pitts pointed out that, "It is the white Westerner whose body appears a blank canvas ready for self-inventive writing through various forms of consumerism" (p. 149). *Kanji* tattoos, which are very common among young Western tattoo enthusiasts, serve as an example of this global commodity.

In this article, I provide information about tattooing customs gleaned from anthropology, medicine, sociology, psychology, and art education. I examine the use of tattoos in popular culture. I conclude by offering teaching strategies drawn from Darts (2006) that address some of the issues raised by tattooing practices.

Teenage Tattooing Practices

Brown, Perlmutter, and McDermott (2000) identified three major changes in the tattoo industry that contributed to its growth: a wider variety of ink, the entry of skilled artists into the field, and the proliferation of celebrity tattoos. Teenagers hold actors, musicians, and professional athletes in high esteem and tend to emulate their behavior. Although most state laws prohibit tattooing individuals under the age of 18, many states permit it with the written or verbal consent of parents or guardians (Green, 2005). However, as Armstrong and Murphy (1997) discovered, "adolescents who want a tattoo will obtain one, regardless of money, regulations or risks" (p. 187). They surveyed 213 tattooed adolescents and found that the average age for the first tattoo was 14, with the majority obtaining them during grades 7 and 9. Girls represented 55% of this tattoo population.

Teens view their tattoos as objects of self-expression, while adults frequently consider them as signs of deviant behavior (Armstrong & Murphy, 1997). Pitts (2003) concurred that youthful body modification is likely to be framed as socially problematic and that "sensationalized media accounts raise moral panic, associating children's tattoos and body piercing with drugs, homelessness, and other social problems" (p. 24). Studies about teenagers link tattoos with eating disorders, unsafe sexual activity, violence, and suicide (Carroll, Riffenburgh, Roberts, & Myhre, 2002), as well as with low self-esteem and school failure (Roberts & Ryan, 2002). In contrast, a majority of the participants in Armstrong and Murphy's (1997) survey said their grades were in the A and B range. They quote many participants who wrote, "grades have nothing to do with tattoos" (p. 185). Armstrong and McConnell (1994) believe that much of the stigma attached to teenage tattooing stems from "whimsical decision making, ... the short time-frame for decisions, the visual messages in their tattoo design, and the exposed body loca-

tions" (p. 123). A majority of participants in their study wore tattoo designs that included initials or names.

Although Benson (2000) and Jablonski (2006) maintained that the majority of tattoos are chosen after deliberation, Fisher (2002) and Sanders (1989) disagreed. Fisher stated, "The vast majority of clients never research the process of tattooing nor the reputation or skill of the tattooist" (p. 100). Houghton, Durkin, Parry, & Turbett (1996) reported that a high proportion of tattooed adults regret their adolescent markings and wish they could have them removed. Since some teens cannot legally or financially obtain a professional tattoo, they often get them from "scratchers." Scratchers are people who tattoo others for money, often out of their homes, without the benefit of an apprenticeship under a professional artist (Green, 2005). Others tattoo themselves (DIY). (See Figure 2.)



Figure 2. Example of a "DIY" tattoo of Mickey Mouse. Photo by Kim Wells.

A common method of DIY tattooing, often referred to as “poke and stick,” involves placing India ink beneath the skin with a straight pin or sewing needle. (Armstrong & Murphy, 1997). In order to cover a DIY black-and-white tattoo of Mickey Mouse, tattoo artist Kim Wells first had to tattoo over the image twice with white ink. (See Figure 1.)

Cultural Symbols

Traditionally, body markings symbolically located and anchored an individual to a social group or community (Sanders, 1989). A tattooed body, as a site of representation, acted as a surface to display one’s identity to others. Today, individuals’ subjective self-perceptions form the basis for their identity. Casey (2006) labeled this notion of self-identity as “emic” in that it permits an individual to ascribe religious and cultural identity to him/herself. This enables those living in contemporary Western society to consume tattoo imagery from any number of cultures, a notion Pitts (2003) compared to shopping in a “supermarket of style” (p. 148). Although certain individuals are free to choose their identities, bodies, and cultural affiliations, Pitts pointed out that, “It is the white Westerner whose body appears a blank canvas ready for self-inventive writing through various forms of consumerism” (p. 149). *Kanji* tattoos, which are very common among young Western tattoo enthusiasts, serve as an example of this global commodity. *Kanji* characters are borrowed from Chinese writing and are small self-contained pictorial images (Green, 2005). Julia Roberts’ character further popularized *Kanji* tattoos in the 1990 film *Pretty Woman*. For teenagers, *Kanji* and other forms of writing act as a secret that only the tattooed person and a select few share.

Cultural appropriation is deeply entrenched in tattooing history, as demonstrated by DeMello (2000), who parallels the interest in tattooing in the West with the colonization of the East. Fisher (2002) posited that during the 1880s, members of upper class in England and the United States wore designs influenced by Japanese tattoos to signify they were worldly and had sufficient wealth to travel to exotic places. Regarding the practice as “cultural cannibalism” Fisher stated, “The physical appropriation of another culture was seen as a class commodity in which one’s social standing could be based on the consumption of other cultures” (p. 95). Pitts (2003) called this form of cultural appropriation

“an exercise of Western privilege” (p. 128). Atkinson (2003), however, believed that most who wear tattoo designs from non-Western cultures “intend to capture the spirit of acceptance that tribal cultures (e.g., Melanesian, Polynesian, African, and Micronesian) exhibit toward tattooing.” (p. 46). Anthony Kiedis, lead singer for the band Red Hot Chili Peppers, exemplifies this contemporary tattoo consumer. Kiedis (2004) identifies his heritage as Lithuanian and “a pastiche of English, Irish, French, and Dutch (and, as we’ve recently discovered, some Mohican blood, which explains my interest in Native American culture and my identification with Mother Earth)” (p. 9). He has several tattoos, including a tribal *fleur de lys*, two Celtic animals, and a large back piece inspired by motifs borrowed from Haida and Kwakwaka’waka artists (Schiffmacher, 2005). On his bicep, Kiedis wears a black-and-white portrait of a Native American.

Many people, like Kiedis, choose symbols readily associated with Irish popular culture as permanent and outward markers of Irish identity. However, some symbols, such as shamrocks and Celtic crosses, that were once used to mark religion or ethnicity have been co-opted by certain hate groups (Casey, 2006). Moreover, Levin and Rabrenovic (2004) asserted that an increasing number of suburban teenagers wear tattoos that are deliberate symbols of ethnic hate. These symbols are meant to convey feelings of hate or anger, or to instill fear in those who see them. They give extremists a sense of power and belonging, as well as a quick way of identifying others who share their beliefs. For instance, the tattoo “100%” stands for 100% Caucasian. Other examples are those worn by actor Edward Norton in the film *American History X* (Norton, 1998). Norton’s character, Derek, wears an eagle carrying a swastika, an iron cross, and the words “white power.” The boldest and most disturbing is a large, black swastika tattooed on the left side of his chest. When interviewed about his research for images for the film, Norton (1998) stated:

You know, there was a tattoo that I wanted to use that I kept seeing in books and on kids and nobody knew what it meant. Like you’d ask these people, what does that thing [mean], and it in ink forever on your arm, and they’d have no idea. [Video recording]

One tattoo worn by Derek contains the initials “D.O.C.” which stands for “Disciples of Christ,” a fictional white supremacy group created specifically for the film. Some now wear these initials to pay homage to the gang in the movie (Anti-Defamation League, 2005).

Springgay (2003) noted that, “Even if the tattoo itself is fixed to flesh, the meaning of it is not. The external referents change and shift, revealing multiple, contradictory, and mutating meanings” (n.p.). Indeed, displaying a tattoo of British flag in a London pub is not the same as displaying it on Belfast’s Falls Road. Additionally, a tattoo’s placement on the body impacts how it might be interpreted. Recently, soccer star David Beckham and his wife Victoria celebrated their sixth wedding anniversary by getting matching tattoos that proclaimed in Hebrew, “I am my beloved’s, my beloved is mine.” This biblical phrase is from the Song of Solomon (6:3). While Jewish couples often engrave the wording on their wedding rings, David Beckham had it tattooed on his left forearm.¹ For me, Beckham’s tattoo seemed akin to the tattoos of a serial numbers on the forearms of Holocaust survivors that have come to symbolize the utter brutality of the Nazis’ attempts to dehumanize their victims. The Nazis, who were well informed about Jewish customs, knew tattoos were against Judaic law (Schiffmacher, 2005). Yet, according to Auschwitz survivor George Rosenthal (2007), “Tattoos are also a testament to the resilience of those who bear them” (p. 1). However, when I discussed Beckham’s forearm tattoo with Rhona Richman-Kenneally, a colleague with an in-depth knowledge of Jewish culture, she offered another interpretation. For Richman-Kenneally, Beckham’s tattoos recalled *tefillin*, the small black boxes containing biblical verses that Jewish men strap to their arm and head for morning prayers (personal communication, March 8, 2007). A reviewer of this article offered another interpretation by recalling a custom practiced by WWI soldiers who tattooed their loved one’s name, along with the phrase “I love you,” on their arm.

Teaching Strategies

Tattoos communicate messages about the wearer, but as the examples here show, they can have multiple meanings, depending on the person doing the interpretation. As such, the study of tattoos as a form of visual culture can provide a rich component to an interdisciplinary/integrated curriculum. According to Taylor, et al. (2006), this visual culture curriculum “poses images and objects that characterize complexity, ambiguity, contradiction, paradox, and multiple perspectives. In such a curriculum, students learn that real life is messy and that issues are not solved by always having the ‘right’ answer” (p. 85).

Darts’ (2006) lesson template comprised of a *hook*, a *foundation*, and a *reflective action* is especially useful in creating a framework to study tattooing. Darts described the hook as motivation intended to introduce the issue and capture the students’ attention, and teenagers’ interest in the tattooed body can be used as a powerful hook. Darts’ (2006) second component, the foundation, called for students to “convey basic information, provide important facts and statistics, and to offer opposing views about the topic” (p. 8). This foundation can begin by studying tattoo history and by comparing tattooing practices from the perspective

of members from a variety of cultures. For example, students can explore how among many Polynesian people, certain tattoo styles are connected to religious beliefs and social expectations, while the same styles are admired for their aesthetic value by people in the North America (Green, 2005). Students can become aware of a design’s original meaning and the context in which it is used.

Students who are interested in *Kanji* tattoos should consult a website by Tian, an Arizona blogger. This site is “dedicated to the misuse of Chinese characters in Western culture” (<http://www.hanzismatter.com/>). In a recent posting, Tian examines the tattoos worn by Justin Timberlake in the film *Alpha Dog* (Tian, 2006). Timberlake plays a heavily tattooed drug dealer who becomes one of the youngest men to be on the FBI’s most wanted list. Tian (2006) mused, “Why would a hardcore criminal get a tattoo that says 溜冰 ‘ice skating’ on his arm?” (http://www.hanzismatter.com/2006_02_01_archive.html). Green (2005) demonstrated how identical *Kanji* characters could be translated both as “world’s most clever and beautiful” and “this ¼ acre officially for vegetables” (p. 26). Importantly, *Kanji* tattoos can be used to explore how individuals construct a self-identity in a global, postmodern culture.

While issues of appropriation are widely discussed by tattoo enthusiasts, there is no agreement on who has the privilege to wear certain images. Teachers can help students enter the debate by creating opportunities for them to think “critically about their own and their group’s actions and who they are empowering or disenfranchising through their personal lives, actions, and work...” (Ballengee-Morris & Stuhr, 2001, p. 6). For example, is it necessary for Beckham to be Jewish or for Kiedis to be Native American to wear images associated with those groups? Does Kiedis’ Mohican heritage extend his right to wear symbols associated with other First Nations groups? What is the potential advantage or harm in wearing a tattoo from a culture other than your own?

Students can study how tattoos were used historically to mark and control others. One example is the use of tattoos to mark individuals during the Holocaust. Students may not fully understand the historical significance of the Holocaust and can take a more proactive approach to learn about it, relying on a website created by the Florida Center for Instructional Technology (2005). This website contains resources for understanding the Holocaust through the arts and features archival photographs, survivor testimonies, and Holocaust memorials (<http://fcit.usf.edu/Holocaust/arts/arts.htm>). Kenneth

While issues of appropriation are widely discussed by tattoo enthusiasts, there is no agreement on who has the privilege to wear certain images.... What is the potential advantage or harm in wearing a tattoo from a culture other than your own?



Figure 3. *Sculpture of Love and Anguish*, 1985, by Kenneth Triester. Photo by Jean-Francois Frappier.

Triester's *Sculpture of Love & Anguish*, which depicts victims of the concentration camps climbing a giant arm marked with an Auschwitz number tattoo, is available on this website. (<http://fcit.usf.edu/Holocaust/GALL34R/MIAMI02.HTM>)

In addition, students can consult the Anti Defamation League's (2005) website, which contains a visual database of extremist symbols, logos and tattoos, and provides information on a symbol's traditional use or origin, and its extremist meaning or representation (http://www.adl.org/hate_symbols/default_graphics.asp).

As part of their foundation, I believe students need to learn about the basic health issues surrounding tattooing. Opening the skin increases chances of exposure to blood borne pathogens, with hepatitis being the most documented (Brown et al., 2000). The Alliance of Professional Tattooists (APT) (2004) provides the pamphlet, "Basic Guidelines for Getting a Tattoo," on their website. The APT insists that all tattoo equipment be single service (<http://www.safe-tattoos.com/pamphlets/basic.html>). This means that each needle and tube set is individually packaged, dated and sealed, and autoclaved. An autoclave, a machine that uses a combination of heat, steam and pressure to kill pathogenic microorganisms, is the only acceptable means of equipment sterilization (Jones, 2004).

Darts' last component, reflective action, called for "an artistic activity to reflect upon the information provided" (p. 9). This does not mean asking students to create tattoos or encouraging DIY. Rather, a project created by artist Sherri Wood, in collaboration with female tattoo artists, can serve as an inspiration for a visual response to tattooing. Wood located cloth baby dolls at thrift shops and sent them to tattoo artists who drew original tattoos directly on the dolls. They returned the dolls to Wood, who hand embroidered the images on the cloth bodies. Wood then asked each to name and write a short statement or story about her doll (<http://www.daintytime.com/tattoo/about/>). For one doll, Wood and tattoo artist Sarah Peacock combine Western and Eastern art. They explained:



Figure 4. *Lydia, the Tattooed Lady*, 1998, by Sherri Wood, in collaboration with tattoo artist Sara Peacock.

The "robe" reflects traditional Japanese tattoos of the irezumi, whilst the imagery belongs to American "old school." Both touch on remarkable beauty, but also give light to social taboo ... the Japanese irezumi (literally those with the "insertion of ink") are still very underground. (n.p.)

Conclusion

For many teenagers, tattoos will serve as *aides-memoires* of their youth. They will mark important rites of passages, indicate group membership, and declare love. Tattoo artist Shannon Larratt (2004) insists that people do their homework before getting a tattoo. This homework includes research into tattoo images and locating a professional tattoo artist. In his informative online publication for teens, he wrote:

A bad tattoo is like dirty unwashed clothes that don't quite fit right, but are stuck on you for life—or like an essay that hasn't been properly proofed for spelling and grammar It just doesn't communicate its message well. The effort you put into getting a high quality tattoo is a direct reflection of what you think about yourself and how much you care about yourself.

We may not be able to prevent our students from getting tattoos they may later regret, but we can help them recognize that tattoos carry multiple messages and that wearing one involves social responsibility.

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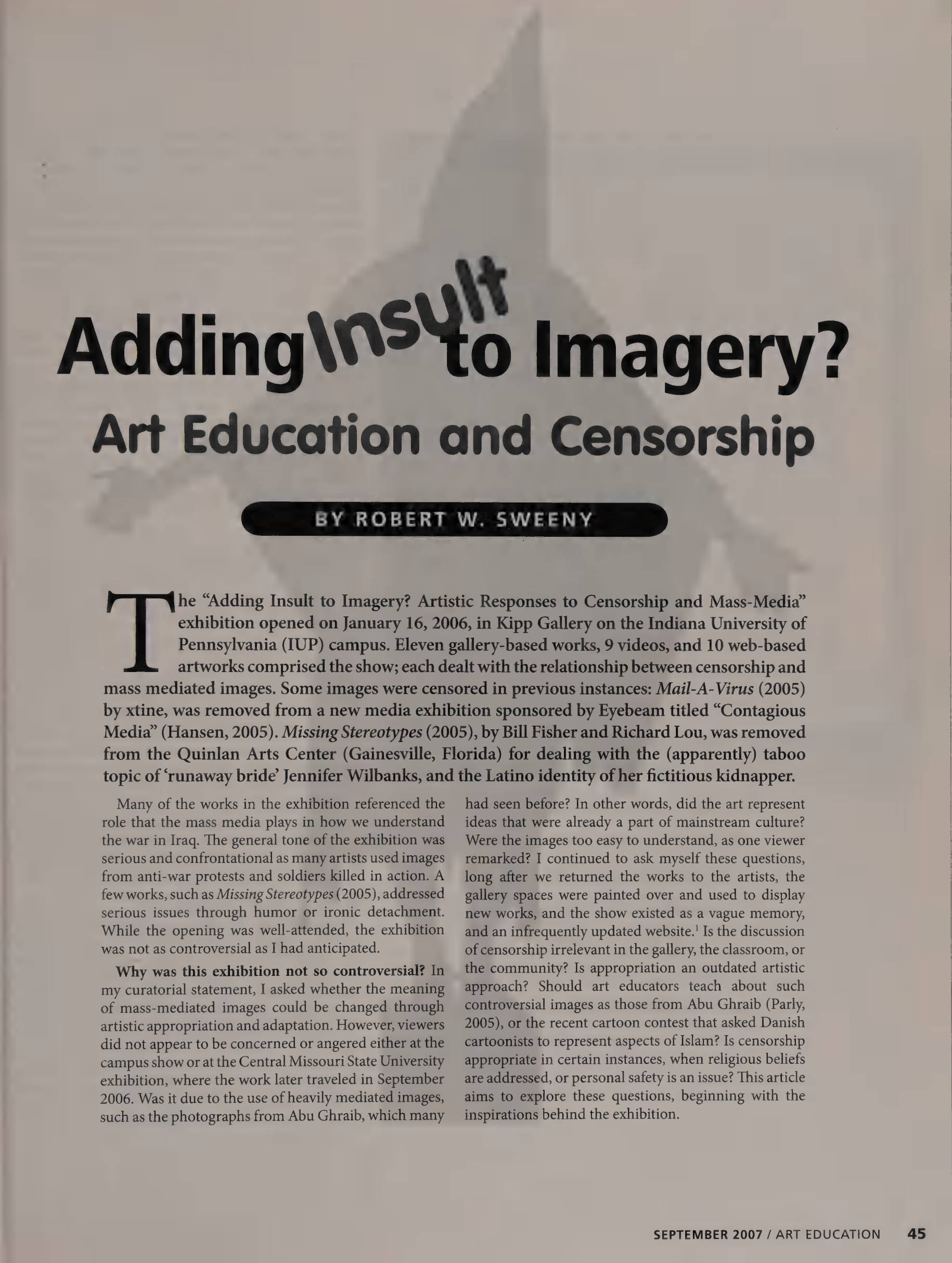
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ENDNOTE

¹Beckham's tattoo can be seen in the December 28, 2006/January 11, 2007 issue of *Rolling Stone* and at <http://www.vanishing-tattoo.com/tattoo/celeb-beckham.htm>



Adding Insult to Imagery?

Art Education and Censorship

BY ROBERT W. SWEENEY

The “Adding Insult to Imagery? Artistic Responses to Censorship and Mass-Media” exhibition opened on January 16, 2006, in Kipp Gallery on the Indiana University of Pennsylvania (IUP) campus. Eleven gallery-based works, 9 videos, and 10 web-based artworks comprised the show; each dealt with the relationship between censorship and mass mediated images. Some images were censored in previous instances: *Mail-A-Virus* (2005) by xtine, was removed from a new media exhibition sponsored by Eyebeam titled “Contagious Media” (Hansen, 2005). *Missing Stereotypes* (2005), by Bill Fisher and Richard Lou, was removed from the Quinlan Arts Center (Gainesville, Florida) for dealing with the (apparently) taboo topic of ‘runaway bride’ Jennifer Wilbanks, and the Latino identity of her fictitious kidnapper.

Many of the works in the exhibition referenced the role that the mass media plays in how we understand the war in Iraq. The general tone of the exhibition was serious and confrontational as many artists used images from anti-war protests and soldiers killed in action. A few works, such as *Missing Stereotypes* (2005), addressed serious issues through humor or ironic detachment. While the opening was well-attended, the exhibition was not as controversial as I had anticipated.

Why was this exhibition not so controversial? In my curatorial statement, I asked whether the meaning of mass-mediated images could be changed through artistic appropriation and adaptation. However, viewers did not appear to be concerned or angered either at the campus show or at the Central Missouri State University exhibition, where the work later traveled in September 2006. Was it due to the use of heavily mediated images, such as the photographs from Abu Ghraib, which many

had seen before? In other words, did the art represent ideas that were already a part of mainstream culture? Were the images too easy to understand, as one viewer remarked? I continued to ask myself these questions, long after we returned the works to the artists, the gallery spaces were painted over and used to display new works, and the show existed as a vague memory, and an infrequently updated website.¹ Is the discussion of censorship irrelevant in the gallery, the classroom, or the community? Is appropriation an outdated artistic approach? Should art educators teach about such controversial images as those from Abu Ghraib (Parly, 2005), or the recent cartoon contest that asked Danish cartoonists to represent aspects of Islam? Is censorship appropriate in certain instances, when religious beliefs are addressed, or personal safety is an issue? This article aims to explore these questions, beginning with the inspirations behind the exhibition.

Banned Books and Impounded Images

In the summer of 2005, I volunteered to sit on an exhibition committee on the IUP campus dealing with National Banned Books Month. We decided that we would also include censored works of art in the displays, which were titled "Banned Books and Impounded Images." I was to create a display dealing with the history of censored art in the 20th century, and also provide some contemporary examples of censorship. These would be exhibited in the Stapleton Library on campus, where many would have the opportunity to view and respond.

This project was part of a larger series of activities taking place on campus, as part of the Citizenship and Civic Engagement Initiative (CCEI) begun by incoming President Dr. Tony Atwater. The CCEI was connected to the American Democracy Project (ADP), a nationwide initiative coordinated by the American Association of State Colleges and Universities, which aims to increase the awareness of relevant political and social issues within the higher education system (ADP, 2006).

My contribution to the "Impounded Images" display was a history of censorship, which included a discussion of the "Degenerate Art" confiscated by Hitler during

World War II, along with more recent excerpts from the culture wars: the Robert Mapplethorpe trial (1990), the "Sensation" exhibition at the Brooklyn Museum (1999), and the conviction of artist Mike Diana on charges of obscenity (1994).² My other contribution to the exhibition was a series of images related to the war in Iraq gathered primarily from Internet sources, which had been kept from the public eye by the American government. This display was titled "Bringing the War Home."

This phrase was a reference to the Weather Underground, the radical antiwar group from the 1970s who thought that the American public was sheltered from the true horrors of the war in Vietnam. They thought that staging attacks on American soil would be the best way to educate the American people (Green & Siegel, 2002). The group disbanded, and went into hiding, after three members were killed as they were planning a bombing in their Manhattan townhouse (PBS, 2007). While not advocating such radical acts, I wanted to raise questions regarding the role that the media plays in our collective understanding of war, drawing parallels between the war in Vietnam and the war in Iraq.

During the one week that the images were on display, an image of a dead American soldier that was televised on the Arabic-language global news network Al Jazeera was stolen. Another image, covered with a Post-It™, indicated the disgust that one viewer, an enlisted serviceperson, felt towards the display of the image. Someone took or stole the response book set up nearby. Were these acts social commentary, mere pranks, or some combination of both? Interesting to me was the range of responses from removal from display to the obscuring of the objectionable image, which generated a response while leaving the image intact.

As I planned to curate an exhibition of these images at the Kipp Gallery, I decided that an entirely new exhibition was necessary to provoke conversation regarding topics of censorship and mass-media through the action of artists. I wanted to encourage conversation to extend to the role that artists play in media distribution and censorship. The "Adding Insult to Imagery" exhibit featured over 70 entries from numerous countries

Adding Insult to Imagery?

This show begins with a question: **When contemporary artists choose to interact with and respond to images from the mass-media, what is the result?** Is the process of appropriation, evident in much of 20th-century Western art, an *insult* to the initial image, changing meaning in an aggressive manner that shocks or offends? What if the initial image is shocking to begin with? Can the meaning of mass-produced images be changed, or does meaning resist such change, building defenses in a manner similar to the human immune system? (Sweeny, 2006).

What if this constructive approach to meaning-making is not the case with contemporary mass-mediated images?

What if these images are designed in such a manner that they resist such transformation?

One can see such viewer transformation or persuasion as a possible outgrowth of the countless hours dedicated toward manufacturing images of products.

Do such artistic purposes negate the educational possibilities for teaching well-established artistic styles such as

Pop Art in the classroom?

This introductory quotation from the exhibition catalogue sets the tone for the works that appeared in the show. It is a philosophical question with pedagogical implications. It implies that a response to an image can be meaningful, that art offers the viewer a chance to respond in a constructive manner, to build meaning that holds personal meaning. These are concepts that are also at the core of art educational practice.

What if this constructive approach to meaning-making is not the case with contemporary mass-mediated images? What if these images are designed in such a manner that they resist such transformation? In terms of advertising, one can see such viewer transformation or persuasion as a possible outgrowth of the countless hours dedicated toward manufacturing images of products. Do such artistic purposes negate the educational possibilities for teaching well-established artistic styles such as Pop Art in the classroom?

To explore these questions further, I will discuss two specific works and related works from the exhibition: *Abu Ghraib I* (2005) by Julie Weitz, and *Tortured* (2005) by Billie Lynn.

Abu Ghraib I (see Figure 1) is a charcoal drawing on newsprint. The images of entangled figures are depicted using gesture drawing techniques, and would not be out of place visually in a figure drawing class, save for the inspiration for the images. Weitz created tension in the drawing through the relationship between the technique and her subject matter; the smooth surface of the paper and the quick charcoal strokes evoke the sensuousness of the medium, and the romanticization of the human form in the tradition of the atelier as seen in works by canonical Western art historical artists such as Henry Moore and Edgar Degas. This tension is provocative and forces the viewer to consider the beauty in the original images of naked prisoners forced to simulate copulation, stacked like sides of beef in the abattoir.

Lynn's *Tortured* (2005) draws from the same series of images, though her interpretation is in a sculptural form (See Figure 2.). In her mixed-media piece, she recreated the iconic image of a hooded prisoner standing on a cardboard box with wires attached to his fingers. As she wrote: "This has always been the work of art: to inspire the senses—to make the body feel—without necessarily direct experience, through signs, colors, sounds, movement, and so on" (in Sweeny, 2006). Placing the viewer in the space of the figure, even as an obvious simulation, opens up the possibility for a better understanding—an embodied understanding—of the meaning of this act, this person made to think that he would be electrocuted if he stepped from the box (Mirzoeff, 2005).

Does it also allow us to experience a vicarious thrill at the expense of the prisoner, who has not yet been accurately identified (Kurtz, 2006)? Do we receive aesthetic pleasure from an image that resulted in the court martial

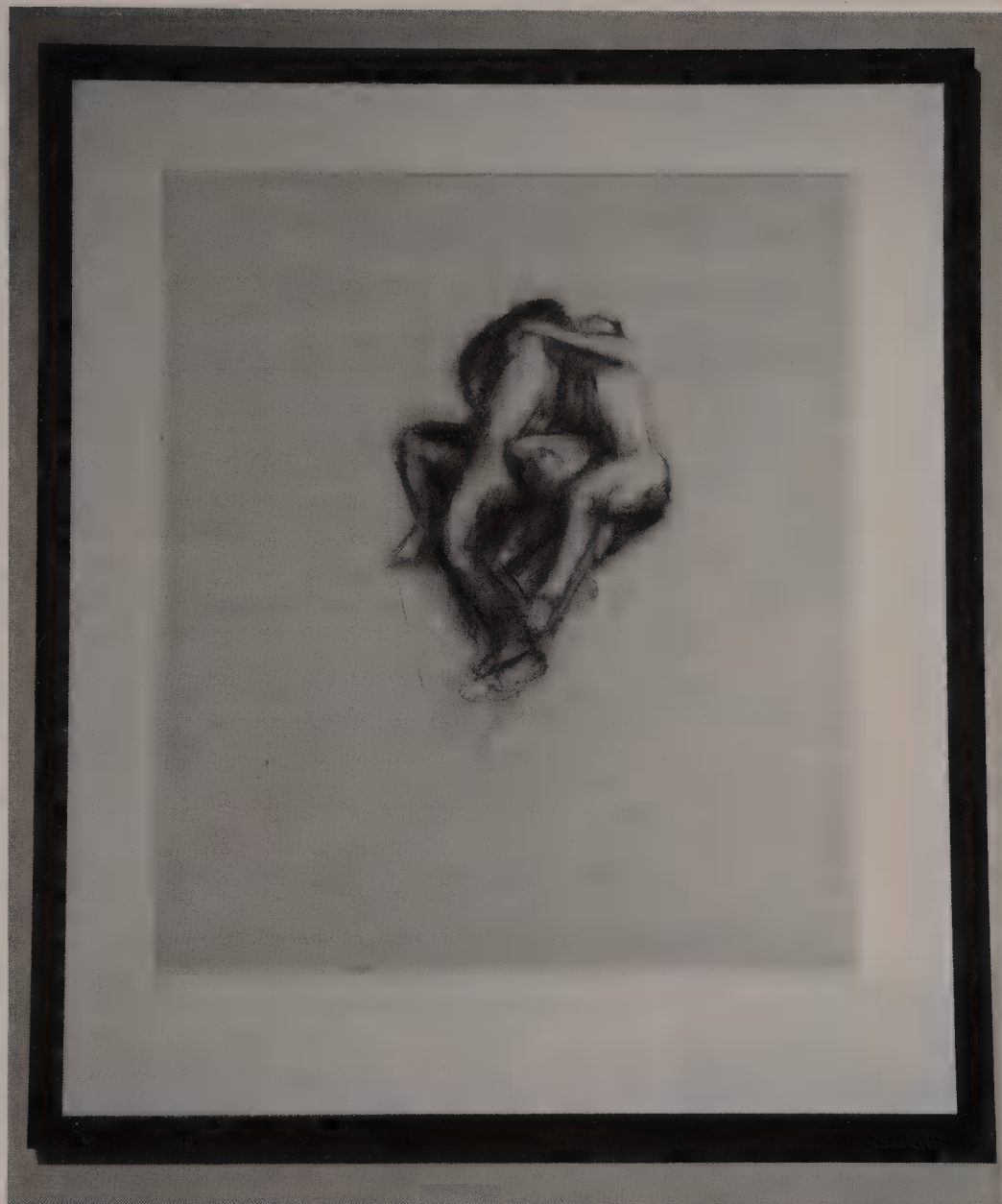


Figure 1. Julie Weitz, *Abu Ghraib I* (2005). Photo courtesy of artist.

of four American military personnel, including Army Reservist Charles Graner? Do Julie Weitz's drawings belittle the humiliating experiences documented in the initial photographs? These works of art, as works of art, allow for the viewer to distance her or himself from the events, though the recentness of the response makes this distance uncomfortable at best. The artistic responses to these despicable images add to their meanings through the connections to artistic practices themselves: the objectification of the figure model in the drawing class, the personal identification with the figural sculpture. Do these works remove us from the injustices depicted in the images? Is it the responsibility of the artist to simply ask these questions, or answer them as well?

Artists who deal with mass-mediated images
must certainly take responsibility for their actions
 just as art educators face similar ethical issues when
 presenting such images in their classrooms.

Responsibility of the Artist?

These pictures are us.

—Susan Sontag, *Regarding the
 Torture of Others* (2004)

According to Susan Sontag, the images from Abu Ghraib are a mere symptom of a larger problem; that of the media in the United States that is increasingly violent and sexually explicit. She also makes the point that this media is popular the world over, creating challenges for many beyond our borders. If this is the case, then what is the responsibility of the artists who appropriate such images? Do works such as Weitz's *Abu Ghraib I* soften the impact of the initial images of bodies stacked one atop another, or those simulating sexual intercourse? Does a sculpture like Lynn's *Tortured* make the viewer more aware of the physical nature of the human being who was initially photographed, hooded and wired to nonexistent circuitry? Or, do these artistic responses merely add to the media stream of 24-hour news programming, image-saturated WWW pages and a global visual culture that expands exponentially? Might they do both?

To pursue these questions, I will return to the "Adding Insult to Imagery?" exhibition and one byproduct of the show that I did not anticipate. As I was holding an undergraduate art education class in the gallery space, I noticed a sheet of paper taped to the door of the gallery. The page was a photocopy of a cartoon of the prophet Mohammed that had just recently caused much turmoil around the work, due primarily to the requirements of strict Islamic sects that forbid the reproduction of such images (Kimmelman, 2006). The page was created by an MFA graduate student who worked with media images in a typically irreverent fashion. He later placed the image inside the gallery; I chose to return the image to the window of the gallery space, accompanied by an article written by Michael Kimmelman (2006) in the *New York Times* on the controversy. This, I thought, was an interesting response to the show's theme, one that was currently quite topical, and yet it left me a bit uneasy, due to the worldwide outrage that this series of images provoked.



Figure 3. Freewayblogger.com.
 Photo courtesy of artist.



Figure 2. Billie Lynn,
Tortured (2005). Photo
 courtesy of artist.

A few months later, I was met by our department chair in the hallway of the art building. He asked if I was aware that the graduate student included this image in his installation, which was part of the annual graduate exhibition that was set to open in the University Museum. The student later told me that he created a stencil of the image that he placed on the window of the museum the evening before the opening of the show. When he came in the next morning to complete the installation, he saw that the sun, shining through the window, created a huge positive image of the prophet Mohammed from the stencil in the center of the space. The Dean of the College of Fine Arts was notified of the inclusion of this image in the show, and then consulted with graduate student artist, the Provost, the Head of Campus Police, and the University President. The graduate student decided that, considering the recent turmoil that these images caused, he would remove the image voluntarily, though the Dean stated that he would support whatever decision he made.

Seeing this as an opportunity to create a dialogue with the College of Fine Arts and the IUP community, I helped to organize a panel discussion regarding censorship. Many issues were discussed with the panelists, Independent Curator Vicky Clark and Andy Warhol Museum Director Tom Sokolowski. Are there images that are so offensive that they should not be seen? Was the graduate student's self-censorship the responsible thing to do? I think the decision was also affected by the news that a former student at the University of North Carolina drove his SUV through a pedestrian mall earlier that week to protest the publication of the Mohammed cartoons in the school newspaper (Orlando, 2006). Was this censorship at its worst, the suppression of artistic expression, or responsible decision-making?

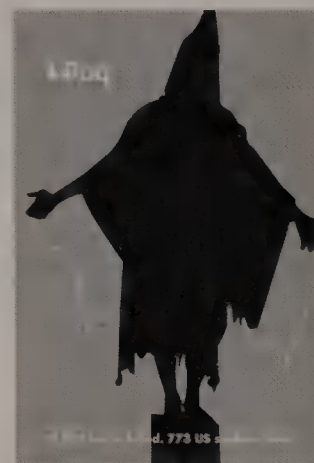


Figure 4. iRaq (2006).
 Photo courtesy of artist.

Once again, it seems to me that questions like these offer no easy answers. As Sontag (2004) stated, the images will not go away. The images of the prophet Mohammed sponsored by Danish newspaper *Jyllands-Posten* led to a Holocaust cartoon competition sponsored by the Iranian government (CBS News, 2006). Artists who deal with mass-mediated images must certainly take responsibility for their actions just as art educators face similar ethical issues when presenting such images in their classrooms. The possibilities are still there for *detournement* (the notion that mass media can be repurposed as proposed by situationist Guy Debord (1964)). What seems less relevant is a critique from a position of exteriority, removing one's self from a situation in order to reflect upon it. If they wish to change power structures, then artists must engage with the iconographies of power. So then, what responsibilities do art educators have in the networks of contemporary visual culture?

Responsibility of the Art Educator?

If art can allow for responses that are substantial and that can be meaningful for the viewer, what role might the art educator play in this exchange? Should art educators directly engage with the media streams, as the teachers in San Diego did with the online beheading video of Nicholas Berg? (CBS News, 2004). Could an art project be a relevant way to respond to these images without further removing the student from the social relevance of the events?

How might one critique that which is not seen? How can art educators discuss relevant issues and constructively foster discussion and debate to deal with crucial world issues and the power of images? One way I addressed these possibilities occurred when the images of the prophet Mohammed became widely publicized. I discussed them in my Elementary Methods course. I first asked the class if they had seen them. Many had not. I then described them, and asked if anyone would be offended by looking at them. No one responded. We looked at the images, and read the Kimmelman (2006) essay, discussing the images in the context of the exhibition, and the responsibilities of art educators. This example also problematizes the fact that censorship may be central to Art Education, if censorship is defined as not showing images deemed to be offensive or distasteful.

I did not require that my students make their own cartoons as a part of this class activity. The activity centered on a discussion of censorship in the art classroom rather than on a project. Gude (2006) suggests that deconstructing media images allows individuals to reclaim identity. The iconic image of the hooded Abu Ghraib captive was reworked numerous times, by an individual or individuals known as "freewayblogger" (see Figure 3), and by Chicago-based artists who detourn the Apple iPod ads (see Figure 4). These works add to the meaning of the initial image, and do so through the associations each brings with it: the freewayblogger borrows

the bluntness of the graffiti writer, shouting to the drivers who are jammed in traffic, and, by extension, feeding the thirst for oil that is inextricably tied to the war in Iraq. The iPod images raise issues of commodification and brand recognition so well in fact that its message appears to advertise political action over iPod consumption.

The controversy of Abu Ghraib was magnified by the ability for individuals to duplicate and distribute the digital images with the click of a mouse. Decentralized media outlets that exist on the Internet, and that are run by individuals and not by conglomerates, altered the landscape of how images are made public and understood in the 21st century. This shifting power structure creates a "mass media" that is much harder to control, and also greatly changes the mechanisms of censorship. We are in an era where images are not so easily hidden from view, as was the case of Hitler's "Degenerate Art." The political challenge appears to be how to control the meaning of the images, as in the attempt of the Bush administration to deny the torture that was behind the images from Abu Ghraib, using terms such as "prisoner abuse" (Sontag, 2004). Instead of attempting to limit the potential meanings of images, art educators can help to expand these definitions, to allow for confusion, for contradiction, for simultaneous meanings to exist.

Do these works remove us from the injustices depicted in the images? Is it the responsibility of the artist to simply ask these questions, or answer them as well?

The responsibility for the acknowledgment of the power of contemporary media images rests in the hands of the art educator, the art student, the administrator, and the parent. Each of these participants has the ability to not only see, but also to respond, and to manifest these responses in visible, tangible forms that become part of the ever-expanding image stream. This complex decentralized network gains strength from multiple connections. Centralizing power or eliminating connections will only lead to fewer opportunities for creation, for critique, and for more abuse to occur. Art educators can learn much from this shifting media landscape and choose not only when (or when not) to look, but also *how* to look.

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AUTHOR'S NOTE

This paper was presented at the Fourth International Conference on Teacher Education and Social Justice, University of Illinois at Chicago (January 14-16, 2007), and at the National Art Education Association National Convention, New York City (March 14-18, 2007). Special thanks to the conference organizers for these opportunities.

ENDNOTES

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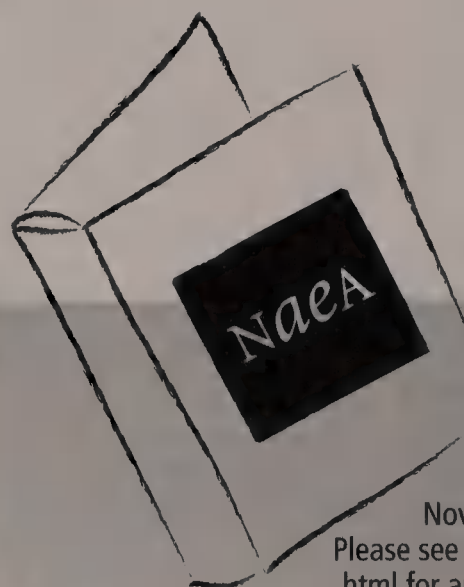


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LETTERS TO THE EDITOR *continued from p. 5*

While I certainly agree with their joint rejection of modernism's formalist emphasis, there is no need to throw the baby out with the bath water. As I have suggested in "Modernism, Postmodernism, or Neither?" (published online in *Aristos*, and reprinted in *Arts Education Policy Review*, May/June 2006), the appropriate reaction against modernism's often vacuous formalism should be a renewed emphasis on the meaning-content of painting and sculpture. I say "renewed" because such an emphasis would constitute a return to what leading 18th-century theorists such as Kant and Baumgarten actually meant by the term "aesthetic" in reference to works of art.

As it happens, I attended Tavin's presentation (at the 2006 NAEA convention) of the talk on which his *Art Education* article is based. During the Q&A, I pointed out that recent scholarship has corrected the mistaken view that Kant was a formalist (see "Kant Was No Formalist," *Aristos*, May 2004 : <http://www.aristos.org/aris-04/brief-5x.htm>). It is regrettable that Tavin continues to disseminate such a view in his article despite firm contrary evidence.

I also attended the panel discussion entitled "The Use, Misuse, and Uselessness of Aesthetics in Art Education" at this year's NAEA convention in New York—in which Tavin and Duncum participated, along with

Louis Lankford and Michael Parsons. Lankford argued for the personal value of the emotionally intense aesthetic experiences that can be engendered by works of art (his argument would have been strengthened, I might add, by consideration of the meaning-content eliciting such emotions). In contrast, Tavin and Duncum clearly implied that while they disagree about the usefulness of aesthetics discourse, they concur regarding the uselessness, in their view, of art as a distinctive mode of human expression. During the Q&A, I asked Tavin, in particular, if he has ever had the sort of emotional experience Lankford described in relation to a work of art. He replied that he had, but that it did not differ significantly for him from many other life experiences. He then drew an astonishing comparison that suggested to me that he really does not appreciate the cognitively and emotionally complex mental processes involved in the aesthetic response to a work of art.

I would argue that the field of art education should be left to those who do. What Tavin and Duncum are advocating belongs in the realm of social studies, not art education.

Michelle Marder Kamhi
Co-Editor, *Aristos*

Dear Editor,

In a brief letter, Michelle Kamhi is able to tell only part of the story she has told elsewhere. Kamhi is a follower of the aesthetics of Ayn Rand, and her advocacy of 18th-century aestheticians—Baumgarten and Kant—needs to be understood in the context of her promotion of the realistic visual style of *their* day, her consequent rejection of abstraction as largely meaningless, and her view that photography is not an art form. As Kamhi explains on her website, artists like Picasso and indeed his whole generation were not artists at all.

Early in the twentieth century, for the first time in history, works purporting to be art were created that were not, in fact, art at all—bearing little or no resemblance to the painting, sculpture, literature, music, or dance that had come before. Whereas art had always integrated and made sense of human experience, this new work was invariably fragmented, disorienting, and unintelligible, often intentionally so. In many respects, it was more akin to madness, or to fraud, than to art. . . . Ayn Rand retains the traditional classification of art as well as the idea that the arts are essentially mimetic in nature.

There is much besides this passage about the inherently spiritual nature of art, which derives through Ayn Rand from the German Idealism that Kant largely inaugurated, but in terms of her stylistic preferences and

her view of photography, Kamhi appears to be a pre-modern. So utterly unrelated to contemporary thought is the small group Kamhi represents, it is tempting to think of it as cult-like. Kamhi's espousal of Baumgarten and Kant goes only so far. Kant was the single most important contributor to what became modernism, yet Kamhi views modernism as abhorrent and, further, she refuses to consider that even if art teachers are often to be found practicing an outmoded, modernist approach in their classrooms, their K-12 students are the products of a postmodern, post-traditional, corporate, global and digital world, and for whom a very different kind of curriculum is now necessary. The clear-cut distinction she wishes to make between fine art and the rest of life has no currency in contemporary art or cultural theory, and her characterization of Tavin and my positions reflect an inability to address the overriding issues of our day. Our students now live in a world of *MySpace* and computer games (the latter, now a much larger industry than the movies), and they play with *Minimes*; yet Ms. Kamhi and her group would invoke a bygone world that is not even a distant memory for anyone alive today.

Paul Duncum
University of Illinois at Urbana-Champaign

Dear Editor,

I am delighted to learn that Kamhi has attended so many of my NAEA presentations and taken notes in a meticulous manner. Unfortunately, the subtext of her letter conveys a fanatical view of aesthetics that goes beyond my work, to discredit anyone not interested in and anything not classified as fine art (that is, "art" according to Kamhi, of course), as well as any art educator who cares about social issues, such as human rights, equality, or justice. If the field were to subscribe to her views of what constitutes legitimate content, every article (including the editorial) and every author in the May edition of *Art Education* would, for example be tossed out. While Kamhi polices the gates of the art education empire

from "multiculturalists," "postmodernists," and "visual culturalists," and attacks anyone who does not cling to her 18th-century philosophy of fine art, she is, amazingly, unable to recognize her own ideology as inherently political and anachronistic. For those individuals who claim authority to define and regulate art education for everyone else, yet seem completely oblivious to changes in culture and society over the last two centuries, perhaps a lesson "in the realm of social studies" is necessary.

Kevin Tavin
The Ohio State University

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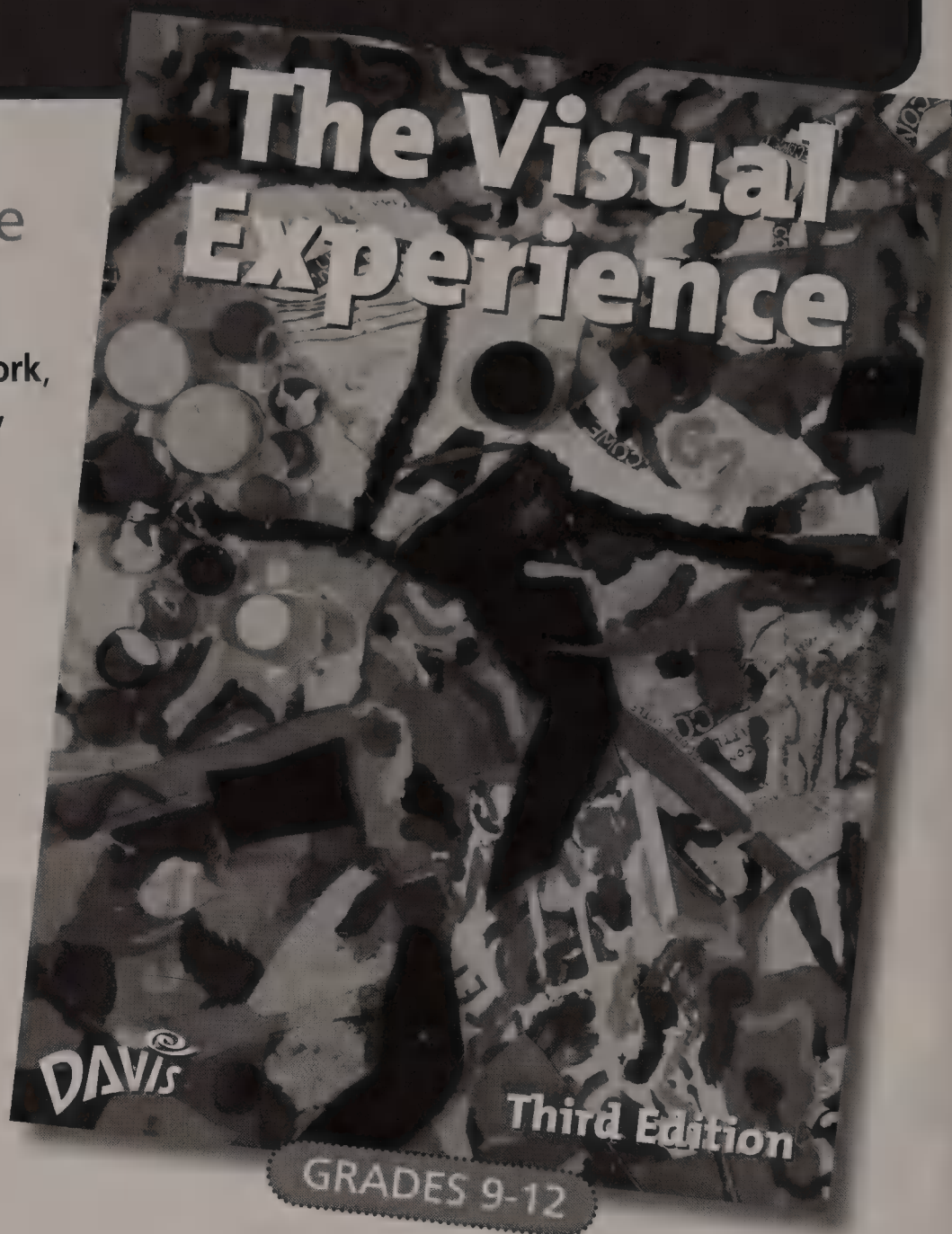
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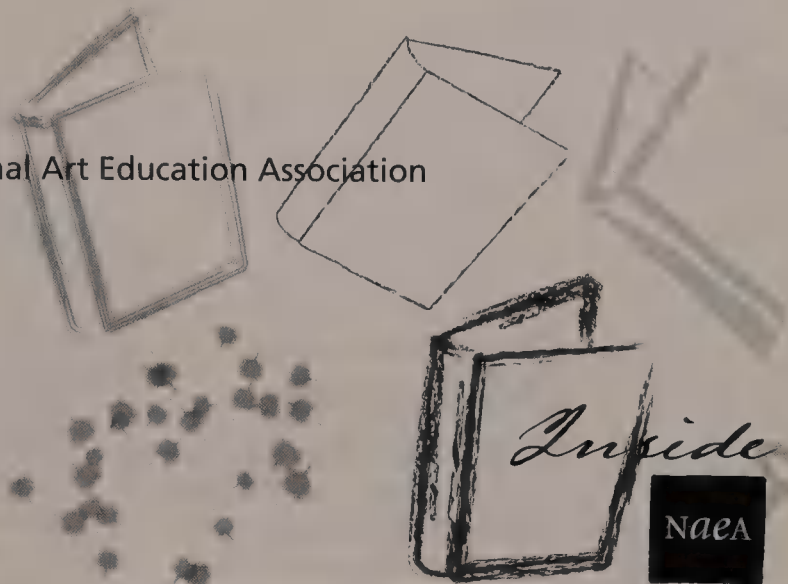
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Cover, from top: Postcard of another's memories, p. 22, from "Postcards From Another's Home: Visual Dialogues for Cultural Tolerance"; Student Drawing, 2006, p. 12, from "Dialogue with Form Project"; and *Guardian Figure* with background, McConkie Ranch, near Vernal, Utah, photograph by Grant Luckhardt, p. 29, from "Investigating the Mysteries of Native American Rock Art."

Something happened

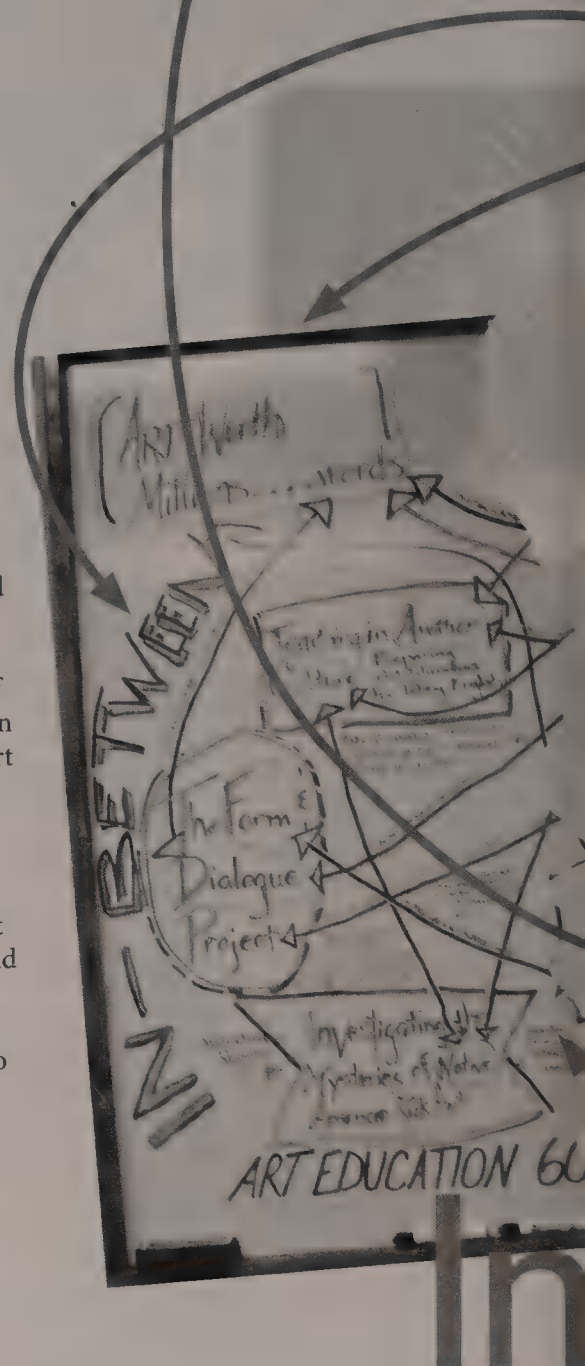
in-between the editorial process and the final production of this issue of the journal. Typically, when putting together an issue, I, as editor, work to cull manuscripts that somehow work together—through similar or opposite themes, ideas, styles, and so on. This can be difficult or easy, depending upon completed and ready manuscripts. I personally use a whiteboard to chart the progress of manuscripts nearing completion and add lines and arrows between main ideas of the manuscripts to discover emerging connections. While gazing at this chart one day, I focused more on the spaces in-between the tangled lines and manuscript ideas. I wondered what stories lay in these spaces and how these in-between stories could or would affect the readers' interpretations of the articles. Granted, few readers approach the journal in a linear fashion—from beginning to end. They typically scan the contents and go directly to the articles that interest them—perhaps reading one then going back and reading another and so on. More often than not, after reading one or two articles, they put the journal down or file it on their bookshelves. After some time they may return to a particular issue of the journal in search of a recommended reading or citation from another article or book. But, what if the design of an issue of the journal provoked readers to open, write, and/or engage with the space between the printed articles? Would they take what Roland Barthes (1970) referred to as a “writerly” approach to their reading—the reader is active in a creative process as opposed to a readerly text in which they are restricted to just reading?

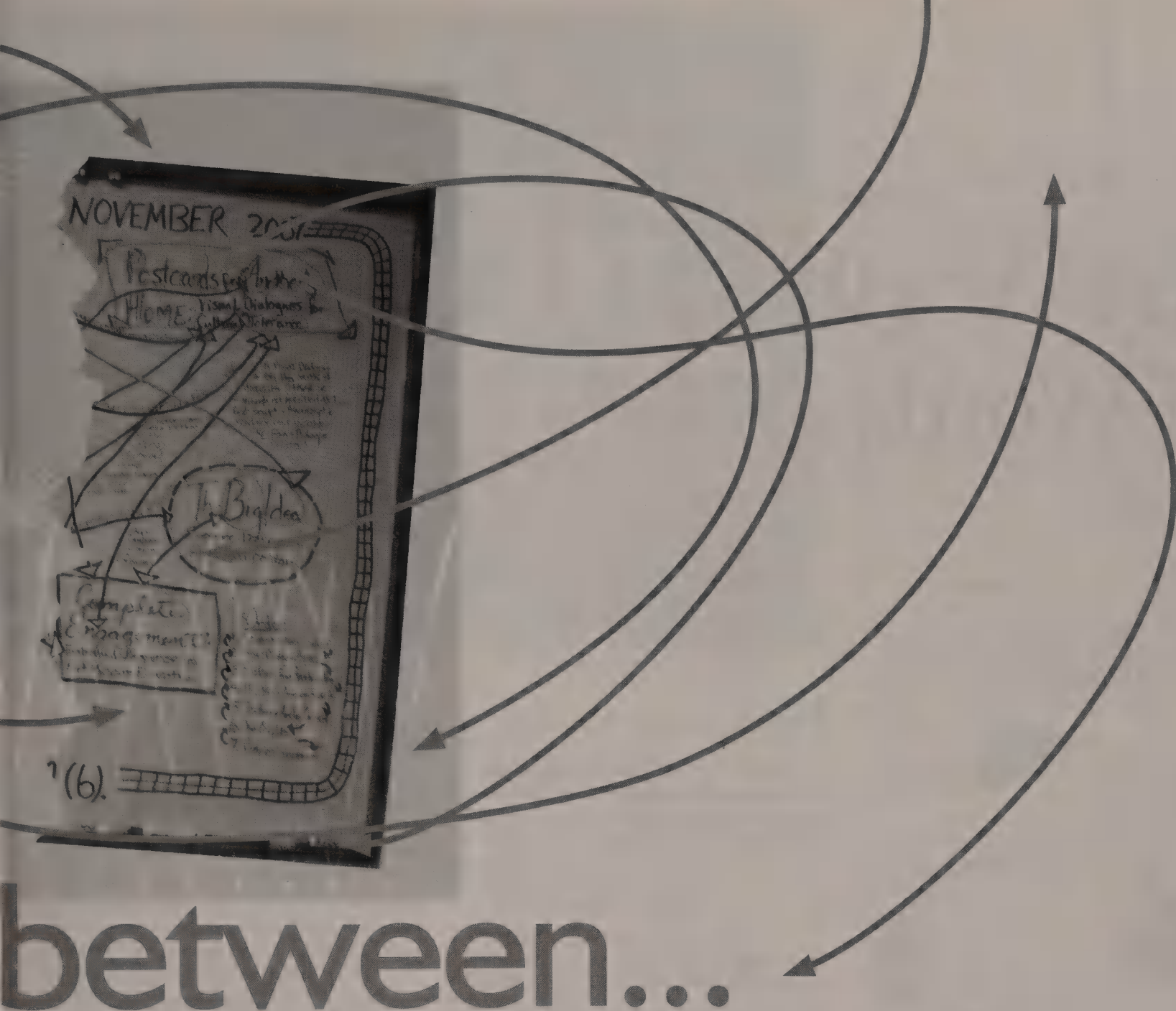
The in-between and other such similar notions as interstitial, becoming, and stuttering are associated with much literary, political, feminist, film, performance, and architectural theory discussions. For the purposes of this discussion, I look to a small portion of these provocative theories in an effort to experience what Gilles Deleuze referred to as a “partial and fragmentary” relationship in-between theory and practice. “From the moment a theory moves into its proper domain, it begins to encounter obstacles, walls, and blockages ... practice is necessary for piercing this wall” (Deleuze, 1972 in Joseph K., 2006, para. 3). Although I do not look at each article in this issue of the journal as a “wall” to be pierced, I see the space in-between each one's ending and another's beginning as a potential and provocative space for thinking in, through and beyond the printed pages.

What notions lay in-between author Sara Mark Lesk's ideas of developing vocabulary skills through engagement with works of art and Ted Zourntos' “Dialogue With Form Project”? Do the communicative possibilities of drawing play a part in our understanding of the cultural issues Jonathan Silverman discusses in his “Postcards From Another's Home: Visual Dialogues for Cultural Tolerance”? By virtue of its centered placement, the Instructional Resource written by Paula Eubanks provides the ultimate in-between story. And, it could be said that an ocean of possibilities exist in-between Eubanks' writing about Native American rock art and Carole Henry's discussion of art education experiences in Cortona, Italy. But, what story or ideas disrupt the space between Henry's discussion of

teaching in another culture and Melanie Buffington's examination of big ideas and service-learning? At first glance, “engagement” appears to define the spaces both in and between Buffington's article and Olga Hubbard's “... Embodied Response in Art Museum Education.” But, of course the spaces in-between are much more than mere connections. According to Elizabeth Grosz (2001),

The in-between is the only space of movement, of development or becoming; the in-between defines the space of a certain virtuality; a potential that always threatens to disrupt the operations of the identities that constitute it. (pp. 92-93)





between...

As this is YOUR journal, the in-between spaces belong to you, the reader. You decide what you see, read, interpret, write, etc. in-between your own engagement with the words and images printed on these pages. Look at the spaces between your hands as you hold the journal, the spaces between your marks as you underline, highlight, write in the margins, or take notes, and even the space between your eyes and the printed pages that you read.

To assist you in relating and using these and other in-between spaces as provocative ways of knowing, representations of notes are printed at the end of each article. Within these notes are thoughts, questions, and activity ideas created to attract your attention and hopefully inspire you to look

deeply in-between. And, as Deleuze (1995) also said, "The act of writing is an attempt to make life something more than personal" (p. 143). I invite you, the reader, to read, and indeed write this issue of the journal by exploring the spaces in-between.

Pamela G. Taylor
Editor

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Art Worth MILLIONS ... of Words

Have you ever had a week when the relevancy of your art education practice came into high relief? During 7 days of teaching inner city students about sculpture while discovering new museum education research, I confirmed my belief that carefully designed encounters with works of art are powerful tools for developing students' vocabulary and critical and creative thinking skills.

BY SARA MARK LESK

Here is a diary of that week:

Sunday: "By the time they are 4 years old, children growing up in poor families have typically heard a total of 32 million fewer spoken words than those whose parents are professionals."¹

—*New York Times Magazine*, July 23, 2006

Monday: I'm walking through the National Gallery of Art, scoping out the galleries for personal and professional reasons. A new Venetian painting exhibition has just opened, and I check it out for my college junior who will study in Italy next spring. I pick up the brochure, hoping it will give her a head start to learning about the Italian Renaissance through the dramatic canvases of Bellini, Giorgione, and Titian.

In the next gallery, a '30-something' mom is gesturing passionately between her two toddlers and a magnificent Titian group portrait. "Look at each person in the painting, Zach. Do you see how each one has a different facial expression? They don't all look the same!" (Zach looks up, swings around and then back again. His brother sucks a thumb.) "This is new in the history of art!" she continues loudly. She is so excited that she's forgetting to use her inside voice. Her children say nothing, but they are looking and hearing a lot of words that relate to what they are here to see: some are familiar words (*painting, museum, art*), others are brand new (*portrait, landscape, mythological*)—all words, it seems, that will

help bring their total to 32 million heard by the time they are 4 years old.

I am both delighted and horrified by this frustrated former art history major mom, bright, engaged and determined to fill up those little brains with the vocabulary of art. Horrified because it's a *déjà vu* moment: I'm seeing myself (nearly two decades ago!), dragging my two little ones from museum to museum, pointing and looking, comparing, contrasting, and reading labels full of words.

As I walk on, I have a strong sense that those two kids will follow in my daughters' footsteps. They'll put up with their high-energy, well-meaning mother for a few more years, and then they'll refuse to enter the doors of any museum voluntarily all through adolescence. But they'll probably grow up to be savvy museum visitors. (One of mine even became the dorm "culture vulture," responsible for organizing weekend trips to museums for fellow students.)

From the National Gallery, I cross the Mall to the Hirshhorn Museum to select objects for a set of sculpture lessons I will present over the next several days. As a museum educator, I'm mostly focused on bringing inner city students into museums—to get them out of their neighborhoods into some of the world's best museums, to experience something new and to learn from objects. My audience for these lessons: middle school students living in the District of Columbia. The director of the summer enrichment program has warned me that this particular group is extremely challenging.



Students pose under the monumental Calder stabile in front of the Hirshhorn Museum and Sculpture Garden.

("Challenging" is my euphemism; he actually wished me luck, claiming this group to be the most incorrigible bunch he'd had all summer.)

After the director's blunt assessment, my expectations for getting through to these students are pretty low. Still I walk through the Hirshhorn's concentric galleries several times, carefully selecting sculptures that have natural connections I think students will respond to when asked the right questions.

Tuesday: Today is Part 1 in the three-part "What is sculpture?" lesson. (Part 2 is the museum visit at the Hirshhorn, Part 3 a post-lesson artmaking experience back in the classroom.) After parking my car in front of the school, I carry a box full of small sculptures through the dark halls into an unlit classroom—it's just too hot to turn on the lights. I'm there early and rearrange the seats into a semicircle.

The students file in—a walking advertisement for the Gap. First a couple of tall, thin boys in baggy jeans hanging low. Then more boys, some short, several very husky ones, wearing torn jeans or shorts below the knees. Most are in big, printed t-shirts. Girls? None follow. I watch these young men sit down, some slouching, some joking. Two put their heads down on their desks, others watch me and wait. This will be interesting.

I go right into my object-based learning/inquiry mode. It's all questions, looking at real 3-D things and finding out what the

students already know so I can help them attach new knowledge onto their prior knowledge base. In museum education, the learner controls the learning—so I try to put the students in the driver's seat by listening to their responses and adjusting where the lesson goes in real time.

In museum education, the learner controls the learning—so I try to put the students in the driver's seat by listening to their responses and adjusting where the lesson goes in real time.

To my huge surprise, things go well. Two students sleep, but the rest are focused on me and my diminutive sculptures. They look hard at each one and compete to be called on, telling me what they think about the subject matter, materials, the textures, the degree of realism or abstraction of each sculpture. They answer every one of my questions with responses that make sense, even if they're not always correct. At the end of the hour I introduce Alexander Calder; his mobiles will be the thread that ties all three parts of the lesson together. I show photographs of Calder with his work—they are surprised to find out that he was an engineer, a toymaker and tinkerer, someone who liked

to mess around with lots of different ideas and materials. A couple of boys suggest that they could also make cool things if they had a workshop like Calder's. I end by telling students that Calder invented a completely new type of sculpture, sculpture that *moves*.

Then I ask: What did Calder call his new sculpture? Hint: It's a word that means movement. And then, from these students who I'm pretty sure are some of the ones who have heard 32 million fewer words than their wealthier peers, hands shoot up. They start calling out words, and I cannot record the responses quickly enough—*revolving* sculpture, *rotating* sculpture, *floating*, *soaring*, *gliding*, *flying*, *sailing*, *turning*, *circling*, *whirling*, *spinning* sculpture. I am thrilled, and I tell them again and again, "Great ideas, great words, but ... no, not Calder's word for his invention." And finally I tell them as I write it on the board, Calder called his sculptures *MOBILES*. "Mobile" means "movement."

Wednesday: At the Hirshhorn we lie down and look up at these flying, drifting, sailing mobiles and talk about stars and planets, galaxies, constellations and the universe, about leaves, flowers, fish, birds, planes, rockets and sailboats. We talk about engineering and balance and solving problems to create art. No reticence here, no groping for ideas or words. Engaged, immersed with these modern abstract sculptures, the students seem to be in another world. (Indeed these students live within two miles of this Smithsonian museum, yet only one had ever been in an art museum before.) We go on to look at abstract works by Anselm Kiefer: they interpret Kiefer's sculpture, *Book with Wings*, telling me that "Books make us soar" and "Knowledge is power." One young man is certain that this big book is the *Bible* and the wings are angel wings, explaining: "With God's word, we will go to heaven." We then ponder why Kiefer didn't hang his lead sculpture from the ceiling, like Calder—perhaps it was just too heavy. Finally, in contrast, we examine the realistic 19th-century bronze, *Theseus Slaying the Centaur*. While they agree the artist purposely portrayed this part of the story because of its high drama, one student says he would have chosen a different moment—when the centaurs rose up and stole the bride from her wedding. I wholeheartedly agree.



Thursday: Today the *New York Times* runs a brief article² reporting breakthrough research at the Guggenheim Museum, in a museum-school partnership called Learning Through Art (LTA). The study (Korn 2006) indicates that LTA students used *more words* to express themselves orally and demonstrated higher overall literacy skills when discussing paintings they observed at the museum and in the classroom than did the control group not in the program. The study also shows that LTA positively impacted attitudes toward art museums and increased students' understanding of problem-solving in artmaking. Dedicating class time to make and discuss works of art and using the inquiry method to facilitate those discussions not only positively affected students' ability to decipher works of art, but students in the LTA transferred those skills to interpreting text.³ LTA students come from diverse backgrounds in the New York metropolitan area—backgrounds like many of the students I am teaching.

Friday: Back in the classroom for Part 3, a bit of reality sets in. At least half the students don't show up at all that day, and the others must be gathered from the hallway to join the class. But when finally assembled and given materials, these students create their own stabile-mobiles, plunging colorful wire into clay bases, adding beads and rings for moving



parts. Some say their work is abstract, while others choose to make realistic sculptures. They now know these words, having practiced using them with real objects at the museum. They can distinguish between types of materials used in sculpture (wood, bronze, wire, stone, marble, lead) and can identify different textures. They are aware of art museum etiquette (the "fancy word for good behavior") and most basic, they know what an art museum *is*. The experience unearthed old words, introduced new words, got them talking, expressing ideas. For students often typed as less bright, or poor readers or writers or thinkers, this experience gave them an opportunity to excel. At certain moments, some of these kids almost seemed surprised by their own vocabulary and their ability to think critically.

As they shuffle out the door, sculpture lessons over, I hear a string of five unexpected words. For a second I am unsure. I look up at my colleague, who nods as if to say, you heard right. Those five words, spoken in a hushed voice from a hulking adolescent boy: "Thank you. We enjoyed learning."

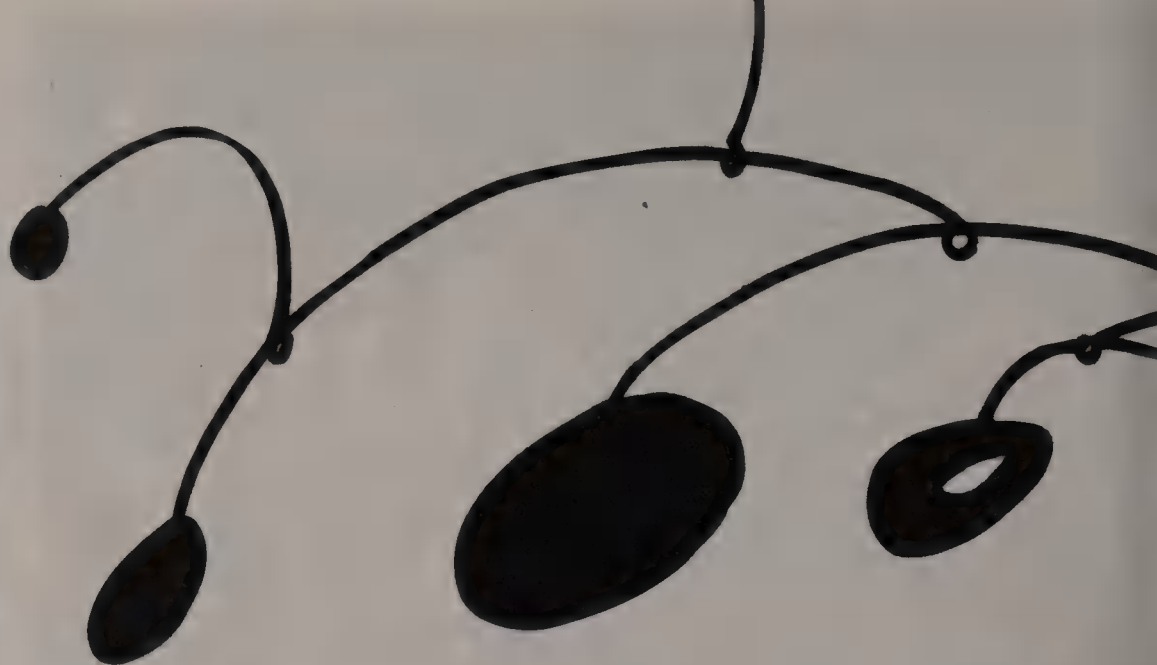


With Calder as inspiration, students create mobiles and stables back in the classroom.

Saturday: What happened this week?

About 20 students visited the National Mall, some for the first time. They got some welcome relief from the heat in an air-conditioned museum. They behaved beautifully, looking at sculpture, answering and asking questions. They thought critically about the choices each sculptor made and creatively about how they might have made different choices. They were successful at looking, thinking, speaking, and making meaning from art.

So, I wonder: Will these inner city students ever catch up with kids like Zach and his little brother (the ones with the art-loving mom)—children born into verbal families who have time and resources to visit museums and other special learning environments? How can they gain similar vocabularies and experiences? Research shows that children learn vocabulary both directly (through reading and formal word exercises) and indirectly through conversations with fluent adults.⁴ Multiple visit museum programs for inner city kids give students valuable exposure to objects that naturally stimulates conversation and new word acquisition. These experiences seem enriching, but do they really help? According to the Guggenheim Museum's Learning Through Art (and similar programs like Thinking Through Art at Boston's Isabella Stewart Gardner Museum), carefully scaffolded experiences can make a difference in critical and creative thinking and in the number of words students use to describe what they see. This week in Washington, our program seemed to make a small, but important, impact on 20 bright young men.





Dedicating class time to make and discuss works of art and using the inquiry method to facilitate those discussions not only positively affected students' ability to decipher works of art, but students in the LTA transferred those skills to interpreting text.

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ENDNOTES

¹Kirp, David, "After the Bell Curve," *The New York Times Magazine*, Sunday, July 23, 2006. "There are, of course, many affluent parents who do a bad job of raising their children, and many poor families who nurture their kids with care and intelligence. On average, though, well-off households have the resources needed to provide better settings for the fullest development of a child's natural abilities. In *Meaningful Differences in the Everyday Experience*

of Young American Children, the University of Kansas psychologists Betty Hart and Todd Risley find that by the time they are 4 years old, children growing up in poor families have typically heard a total of 32 million fewer spoken words than those whose parents are professionals. That language gap translates directly into stunted academic trajectories."

²Kennedy, Randy, "The Arts May Aid Literacy, Study Says," *The New York Times*, July 27, 2006, page E1. "The study found that students in the program performed better in six categories of literacy and critical thinking skills—including thorough description, hypothesizing, and reasoning—than did students who were not in the program." The article included the sub-headline: "Learn about paintings, become a sharp thinker."

³Randi Korn & Associates (2005), *Teaching Literacy Through Art, Year One 2004-05 Study, Executive Summary and Discussion*, Unpublished Manuscript, New York: Solomon R. Guggenheim Museum, p. xi.

"The study's findings demonstrate TLTA's strength—that dedicating class time to make and discuss artwork and using an inquiry method to facilitate those discussions can positively affect students' abilities to decipher works of art and to transfer those skills to interpreting texts."

⁴Partnership for Reading, *Put Reading First: The Research Building Blocks for Teaching Children to Read*, 2nd edition, Washington, DC, p. 35.

"Young children learn word meanings through conversations with other people, especially adults. As they engage in these conversations, children often hear adults repeat words several times. They may also hear adults use new and interesting words. The more oral language experiences they have, the more word meanings they learn."

PHOTOGRAPHS

The student images are from the Live It Learn It website: www.liveitlearnit.org

In-between...

Why are we "drawn" to certain works of art over others?
What happens in-between the time and space it takes us to engage with a work of art?
Try involving your students in a conversation with an actual work of art.

Dialogue With Form Project

BY TED ZOURNTOS

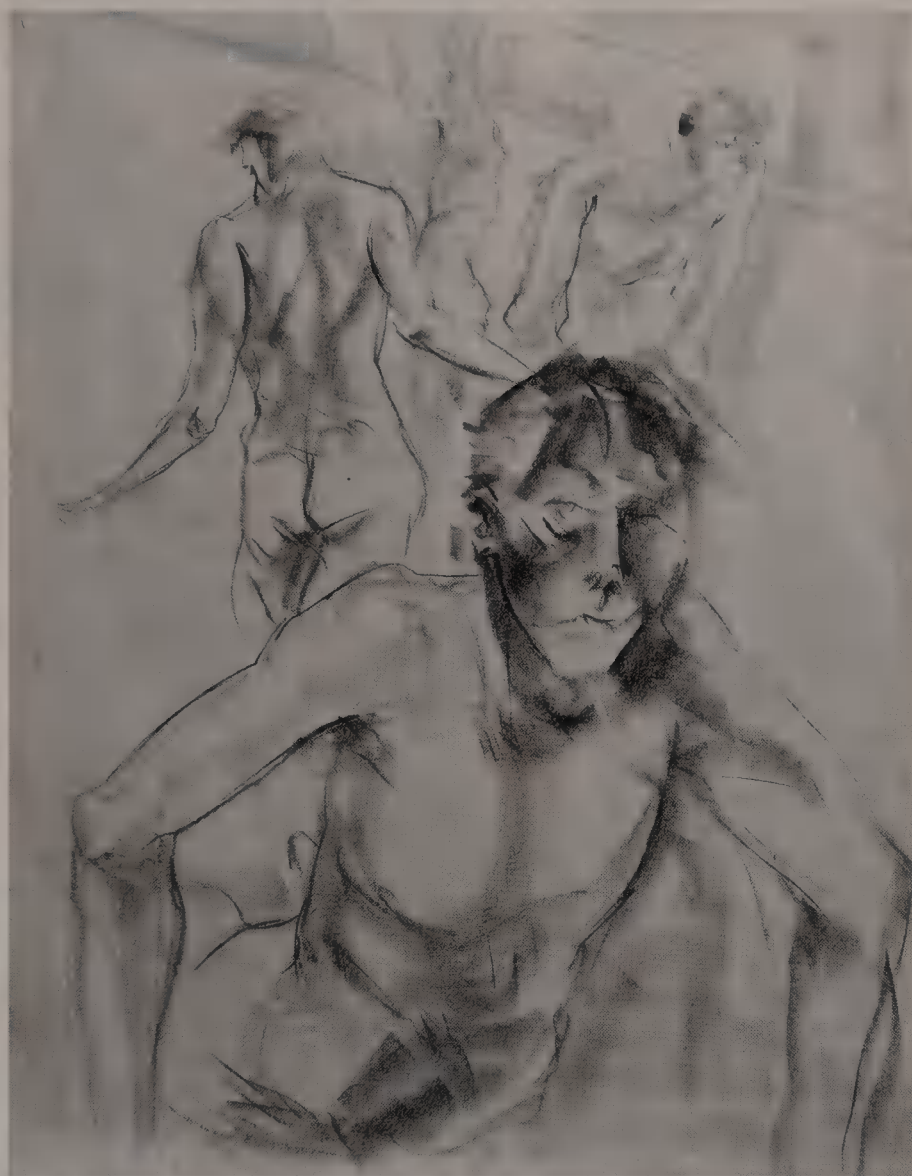


Figure 1. Student Drawing, 2006. Conte on paper, 18 inches x 24 inches.

In developing the Dialogue With Form project, then, the objective became to create methods that would encourage students to challenge their perceptions of drawing and offer them the opportunity to understand and appreciate the communicative potential of their drawings.

The Dialogue With Form project examines the communicative characteristics of images by combining studio drawing with directed group critique so as to challenge student perceptions of their drawing.

Traditionally, advanced level Illustration students receive extensive instruction in life drawing, painting, and in visual communications theory. At this stage in their artistic development, students have a proclivity to view life drawing only as a means to develop and demonstrate mimetic skill. In a recent drawing workshop, I gave a survey to the students asking what they valued about life drawing. Concerns with traditional drawing issues such as gesture, proportion, anatomy, line, and tone made up the majority of student responses. Advanced drawing classes, however, should aim to investigate alternative image-making practices that communicate content and focus on the development of a personal artistic vision.

In developing the Dialogue With Form project, then, the objective became to create methods that would encourage students to challenge their perceptions of drawing and offer them the opportunity to understand and appreciate the communicative potential of their drawings. In researching material to approach this problem, it became clear that the majority of books on life drawing, such as Kimon Nicolaïdes' (1941) *The Natural Way to Draw*, concerned primarily "how to" instruction. It was difficult to find discipline-specific material for this project. One source, however, proved the exception, *Picture This: Perception & Composition* by Molly Bang (1991). Although it does not reference life drawing specifically, Bang's book does discuss linkages between the perception of drawings and their communicative potential, and it provided significant structure for the Dialogue With Form project.

The Dialogue With Form project is predicated on the idea that theory emerges from practice. The research of Donald Schön (1983) suggested that theory emerges from the practice of professionals, just as it does in the laboratory experimentation of scientists. The Dialogue With Form project thus investigates and records the practice of understanding pictures through various critical methods in order to help students generate and understand the communicative characteristics of formal drawing principles.

Dialogue With Form

Understanding the communicative potential of these principles of drawing and painting not only enables students to better articulate concepts, offering them the opportunity to convey emotional and psychological content; it also provides them with a foundation by which they can better interpret, perceive, and appreciate diverse images and image-making practices.

The instructor implements the project in an advanced level drawing class to third-year Illustration students in a 4-year Bachelor of Applied Arts degree program,¹ although it would certainly also work at a junior or high school level. The class begins in the drawing studio as the model assumes 10 to 12 poses at 5-minute intervals. The instructor asks the students to draw the model in various poses and to place a minimum of three figures per page. The objective is to create visually pleasing multi-figure compositions, drawn in a traditional spirit. (At this stage students are not aware that we will later analyze the communicative value of the images.)

After the students complete the drawing exercise, they select one multi-figure drawing and pin it on the wall. The instructor then asks the class to identify the primary, secondary, and tertiary figures in the compositions. The result of this analysis is

that a hierarchy emerges among the figures in almost every drawing. The class then refers to formal drawing and painting principles and discusses how the hierarchy within the image was constructed.

The results listed here reflect consistent patterns in student responses to these questions.² Some of the recorded results parallel Molly Bang's (1991) research in *Picture This: Perception & Composition*, however there are some discrepancies offered by the students that are discussed later in this article.

General Patterns in Student Responses

Scale: The larger figure, in most cases, emerged as primary.

Composition: In many cases, the students perceive central figures as primary.

Mark Making: Heavier, thicker, and more active marks identified primary figures, and spatial hierarchies and suggested emotional characteristics such as anger.

Viewer Contact: This is a compositional principle occurring when the figures in the drawing communicate with the viewer (person looking at the drawing) through eye contact or gesture (pointing, waving). In the majority of the drawings analyzed, the figure that engaged the spectator through eye contact or gesture appeared as the primary character.

Combination and Variation: Smaller figures in the background that lacked contrast but assumed more active poses or communicated with the viewer in some fashion (eye contact) were identified as primary.

In the student drawing of Figure 1, the dominant figure is in the foreground. It has a central placement, higher contrast, and is more articulated. During the critique, the class did not hesitate to identify this figure as having the greatest importance. In comparison, in Figure 2, the primary figure was identified as the

one in the far background. In analysis of Figure 2, the students saw that the large foreground figure, due to its size and unusual cropping, functioned more as architecture than as a primary focal point within the composition. The primary figure in the background is centered, framed by the picture plane and by the foreground figure. This draws the eye inward towards the central character. The directional gazes of the other two figures accentuate the importance of the background figure.

I asked the students to hypothesize if the figures in the drawings are collaborating (acting collectively) or in isolation (acting independently of one another), again referring to basic formal principles. In general, the consensus of the class was that drawings with symmetrical compositions or compositions that suggested a pattern or had a geometric organization (circle, square, triangle, etc.) gave the impression that the figures were collaborating in some manner (sports team, work crew, or tribe; see Figures 1 and 4). In contrast, no collaboration or awareness was perceived in drawings with more organic, random, or chaotic compositions. Although Molly Bang (1991) does not allocate a specific principle to patterned or chaotic compositions, she does suggest that in moderation, pattern or regularity can be perceived as security, suggesting that we know what is coming next. "Irregularity is associated with disorientation and is less comforting, although too much pattern can become more frightening than irregularity" (Bang, 1991, p. 108).

Figure 1 reveals an obvious symmetrical organization within the composition, with almost even spacing between the figures. There is no obvious gesture of interaction occurring (such as handshake, embrace) as the figures are all facing in opposite directions. The class responded to the image as if it was a collective event. The student who produced the drawing stated that he did not intentionally create any collaborative scenario and he was surprised at the class's interpretation. In Figure 3, we notice a more random composition void of any symmetry. The majority of students perceived the figures to be non-interactive, with more independent characteristics.

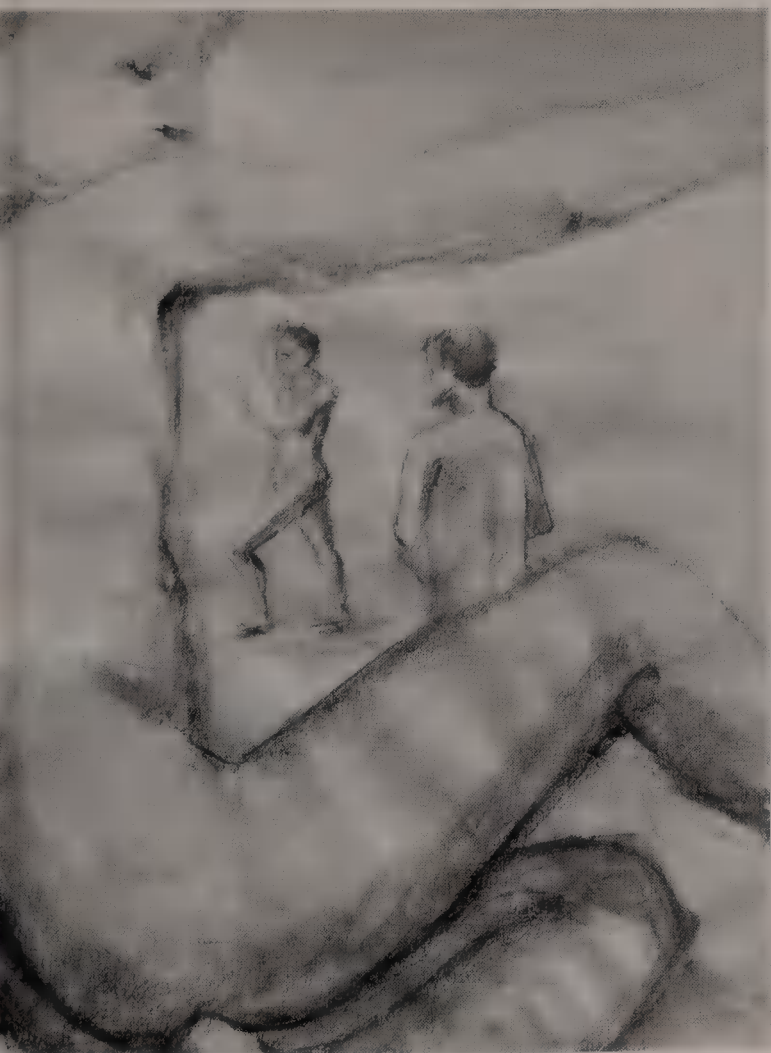
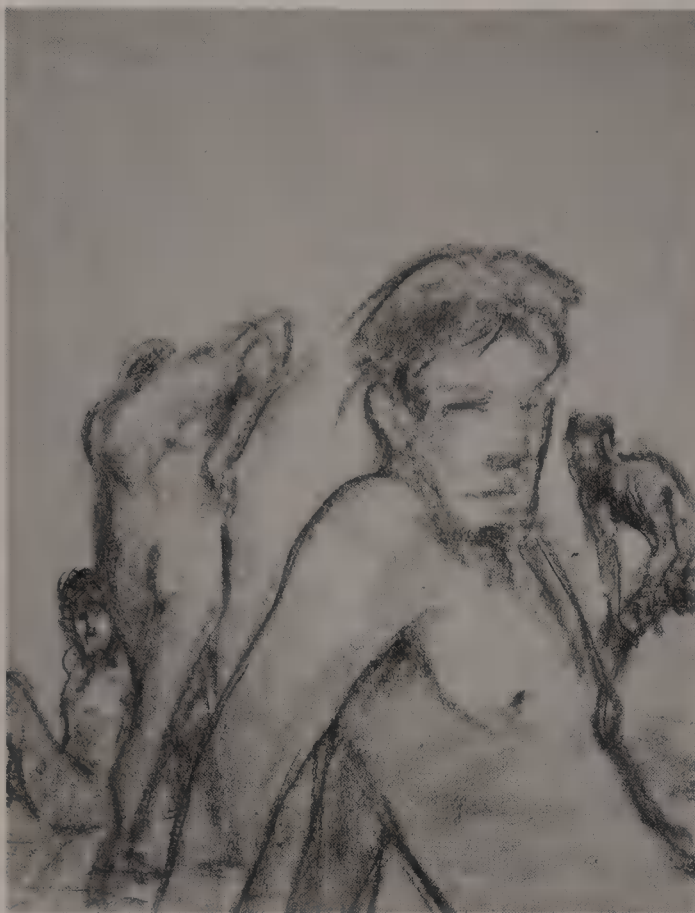
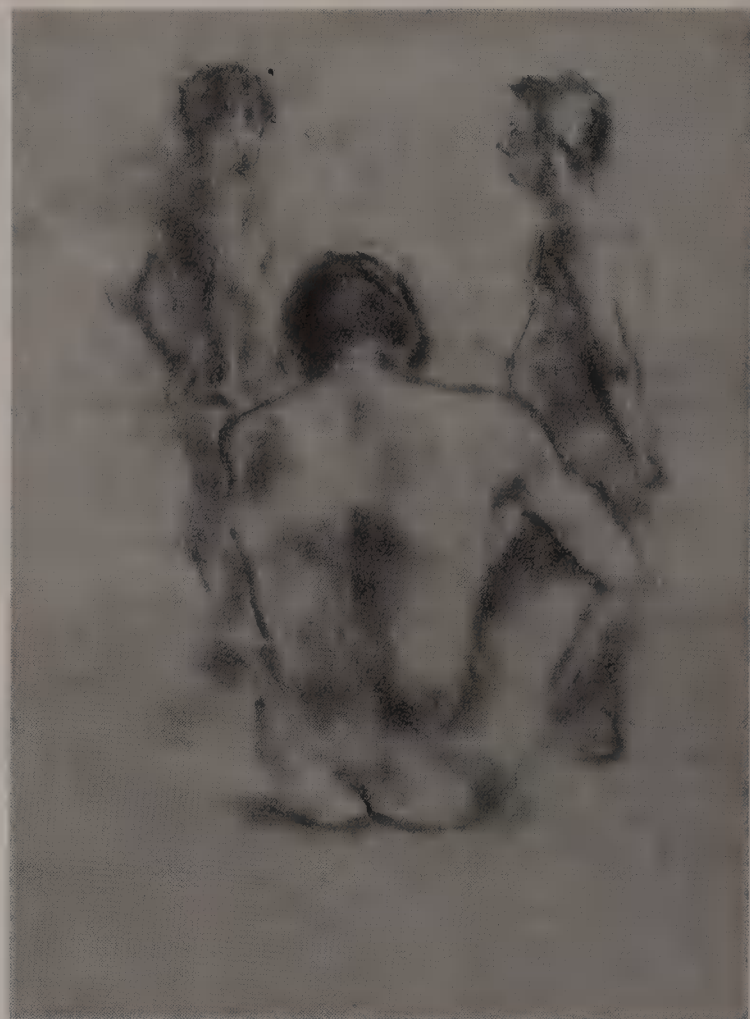


Figure 2. Student Drawing, 2006.
Conte on paper, 18 inches x 24 inches.



Above: Figure 3. Student Drawing, 2006. Conte on paper, 18 inches x 24 inches.

Right: Figure 4. Student Drawing, 2006. Conte on paper, 18 inches x 24 inches.



According to student response, the psychological and emotional qualities of the drawings appeared most frequently in this project by means of “viewer placement.” What I mean by this is that one or more figures engage the viewer of the drawing through eye contact, gesture, or by creating a context via perspective that placed the viewer above, below, to the side, or in another position. Nonetheless, in most cases, it is usually a combination of principles that enhances communication.

If an awkward passage disrupts the flow of the drawing, it may do so to emphasize a point and subsequently create a stronger piece of work. Understanding the idea of creating and manipulating form for the sake of expression enables students to better understand and appreciate the diverse world of image making.

Patterns in Student Responses

Scale: Large dominant figures that hovered over the viewer (with or without eye contact) communicated strong emotional content such as fear and anxiety.

Composition/ Scale: Small figures placed on the lower part of the picture plane or off to the side suggested a feeling of sadness or loneliness and generated sympathetic responses from the students, particularly when those figures also engaged the viewer through eye contact. Drawings with figures placed higher up on the picture plane produced more positive and joyful responses from the class. Furthermore, figures placed on the extreme right of the picture plane and facing right generated awkward and claustrophobic qualities. Drawings with the figures placed on the right of the picture plane but facing left had a more pleasing quality.

Mark Making: In general, darker and more angular marks produced tense and aggressive feelings as opposed to organic and lighter marks, which suggest calm and relaxing qualities.

Thus, for instance, in assessing the communicative qualities of the drawing in Figure 1, the class perceived the primary figure as aggressive and intimidating. The figure engages the spectator in a confrontational manner through viewer contact placing them in a defensive position. The darker, sharper, angular and focused marks emphasize the aggressive nature of the primary figure. In comparing Figures 1 and 4, the students had very different emotional responses. They thought that while the figures in both were in collaboration, the event in Figure 4 was passive or benign rather than aggressive. When analyzing the image, we noticed a very soft, smoky mark-making technique was used to articulate the models. The marks lacked the dark and sharper characteristics of the foreground figure in Figure 1.

It is worth noting that there were also some contradictory observations that were made by the students. In a recent workshop, one student noted that she felt figures placed higher up on the composition were not joyful and that figures placed lower were not sad and lonely.

Student A: I feel the figure placed on the upper part of the composition lacks ambition and seems to articulate apathetic and arrogant qualities that I find displeasing. The figure on the lower part of the composition seems hopeful and optimistic as if they were in the early stages of a journey; I read this as positive and joyous.

This interpretation counters Molly Bang's (1991) claims that the "upper half of the picture is a place of freedom, happiness, triumph; objects placed in the top half often feel more 'spiritual,'" while the "bottom half

of a picture feels more threatened, heavier, sadder, or more constrained; objects placed in the bottom half also feel more 'grounded.'" (p. 76, 78).

After this student's convincing argument, many others, including me, began to support her views. This type of student response is not uncommon. Although the recorded results presented here reflect the popular opinion during the critiques, the instructor should encourage debate and alternative interpretations.

In the early stages of the critique process the students respond hesitantly. In general, the instructor does most of the talking and occasionally finds he or she must pry responses from them. This changes significantly as the critique progresses. The group dynamic shifts as the students become more responsive and quicker at noticing inconsistencies and contradictions. *The Art of Teaching Art* by Deborah A. Rockman (2000), discusses in detail various critique formats used in drawing courses. According to Rockman, "Teacher Talks, Student Listens, No Questions," is a type to be avoided (p. 220). This format describes the type of critique used in the early stages of the Dialogue With Form project, but it is necessary, because it offers the opportunity to introduce the content and reduces confusion.

During the critique, the students face the challenge of seeing their drawings from a different perspective than [the one to which] they are accustomed. The instructor asks specific questions of the students to encourage them to look for new aspects in their drawing. By seeing these new aspects, they are challenging the criteria by which they evaluate their work. As Maynard (2005)

put it, "We possess a criterion by which we can judge drawing, and that criterion can have nothing to do with truth to nature." (p. 215) Thus, once the criteria change, students can begin to see their drawings from another perspective: A distorted or clumsy line now has communicative potential and is no longer a mistake. If an awkward passage disrupts the flow of the drawing, it may do so to emphasize a point and subsequently create a stronger piece of work. Understanding the idea of creating and manipulating form for the sake of expression enables students to better understand and appreciate the diverse world of image making. Student comments following the conclusion of a recent workshop demonstrated that the class gained greater awareness during the critique process. The students experienced a sense of empowerment in recognizing how their drawings communicate.

After the critique, I show works by Edgar Degas, John Frankenheimer, and Jan Vermeer. Artists working in a variety of media are discussed to demonstrate how they manipulate composition, color, scale, and contrast to communicate ideas. The formal principles we study appear similarly in film, photography, drawing, and painting, and the opportunity to make cross-disciplinary references broadens the students' understanding of these principles.

Figure 5 shows a still from the film *Seconds* by John Frankenheimer, where the main character is being restrained by a group of people.

Student A: The circular organization of the figures suggests collaboration as well as the feeling of being surrounded and unable to escape.



Figure 5. Still from *Seconds*, 1966. John Frankenheimer. Paramount Pictures Corporation.

It appears the more comfortable students became with the ideas discussed in class, the more inclined they were to take the dialogue further and interpret the images more thoroughly, forming personal and critical opinions.



Figure 6. *The Tub*, 1886. Edgar Degas, pastel, 23 $\frac{3}{8}$ inches x 32 $\frac{5}{8}$ inches. Musée d'Orsay, Paris. Photo Credit: Réunion des Musées Nationaux / Art Resource, NY.

Student B: The evenly spaced figures suggest a pattern and feel as though they are collaborating with each other. The mood of the entire group is expressed through one person's face while the other faces are hard to see.

At this point the depth of students' analysis suggests they are gaining confidence in their understanding of the principles discussed in class and not simply identifying primary and secondary characters. They apply the principles effectively in making insightful observations regarding the images. At this stage the critique format shifts to, "Students Talk, Teacher Listens; Teacher Responds, Students Listen; Any Questions?" As discussed in *The Art of Teaching Art*, this is a more positive type of critique format in the class (Rockman, 2000, p. 221).

In the final critique, two paintings, *The Tub* by Edgar Degas (Figure 6) and Jan Vermeer's *The Love Letter* (Figure 7) are shown. These paintings provide an interesting comparison regarding the viewer placement within their respective compositions. In the Degas painting, the artist attributed a peripheral glance to the viewer by organizing the composition from an oblique perspective: he placed the viewer above and to the side, so as to suggest he or she was present in the room but not

participating directly in the events described in the painting. In contrast, Vermeer placed us in a central yet distant position, suggesting we were not simply passing by and catching a glimpse of the figures; rather, we were emissaries intensely interested and perhaps obsessed with the events and interactions transpiring between these people.

Maynard (2005) again describes the interpretive process: "recognition of subjects through the rendering of effects in pictures is an activity called 'understanding depictive pictures.' That act does not consist simply in receiving what is transferred. Recognition cannot occur absent a number of other cognitive acts" (p. 214). At this stage of the critique, students make revealing observations that are more interpretive of the content of the painting rather than merely describing what is being depicted:

Student A: We had previously understood that a large figure articulated the protagonist or primary figure in the composition. In Degas' picture, I feel that although the female figure is presented large in scale, the protagonist is not the figure, but the viewer or person walking into the space. The protagonist in this case is not literally present in the composition, but only implied by the artist.



Figure 7. *The Love Letter*, 1669-70. Johannes Vermeer, oil, 17 $\frac{3}{8}$ inches x 15 $\frac{1}{4}$ inches. Used with permission of The Rijksmuseum, Amsterdam.

Student B: The figure in the Degas painting appears vulnerable and submissive. Although she is placed high up in the composition she does not feel joyous; on the contrary, she appears melancholy and powerless. In the Vermeer painting the female figure is both empowered and the protagonist in the composition, due to the obvious central placement.

Student C: In the Vermeer painting, I felt that the primary central figure appears trapped as if she were a prisoner, due to the heavy dark area surrounding her central placement. The letter in her hand appears as if she received word of her parole and will soon be set free.

In the final critique, student observations tend to delve much deeper into the content. It appears the more comfortable students became with the ideas discussed in class, the more inclined they were to take the dialogue further and interpret the images more thoroughly, forming personal and critical opinions.

There is one type of critique format that is not covered by Deborah Rockman (2000). I refer to this format as "Students Talk,

Students Respond, Teacher Learns." This format is experienced more often than not during this stage of the project.

As a continuation of the Dialogue With Form project, in the next drawing class I set up the model to do a couple of longer poses of 90 minutes. The staging is more complex and involves props so as to provide context for the figure. I ask the class to explore and manipulate the principles that were discussed previously to create a more articulate drawing. I recommend they make a series of thumbnail sketches before they begin so as to explore the various communicative effects the compositions can suggest when manipulated in different ways. Most students tend to approach their work differently than they did in the previous class. They attempt to articulate a preconceived personal objective or concept within their drawings. During the critique, I ask them to discuss what they feel is effective and ineffective in their drawing. In most cases, the students discuss the level of success in articulating their ideas and how that relates to the drawing's construction.

In conclusion, the intention of the Dialogue With Form project is to introduce students to the communicative potential of their drawings and make them more aware

of the inherent meaning within images and marks. This project not only begins to demonstrate the infinite communicative possibilities available through the combination and contradiction of formal principles, but most importantly, it seeks to make students accountable for their images.

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ENDNOTES

- ¹ This in-class project is one of the first exercises given in the course Illustrative Drawing and Painting offered in the third year of the Bachelor of Applied Arts (Illustration) program at Sheridan College Institute of Technology and Advanced Learning, Oakville, Ontario, Canada.
- ² Student responses were recorded over a 3-year period from six classes of approximately 25 students each, and from two life drawing workshops outside of regular class time. Both the instructor and students recorded responses with written notes during the in-class critiques.

In-between...

Innuendo, evasiveness, and the haunting feeling that "something-is-missing" constantly plague visual, verbal, and textual communication. Take a look at some of the many contemporary artists who use text in their work, such as Lynn Hershman, Diane Fenster, Adrian Piper, and Barbara Kruger. Does the text these artists use assist in filling the in-between spaces or does it create more?

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Postcards From Another's Home: *Visual Dialogues for Cultural Tolerance*

BY JONATHAN SILVERMAN

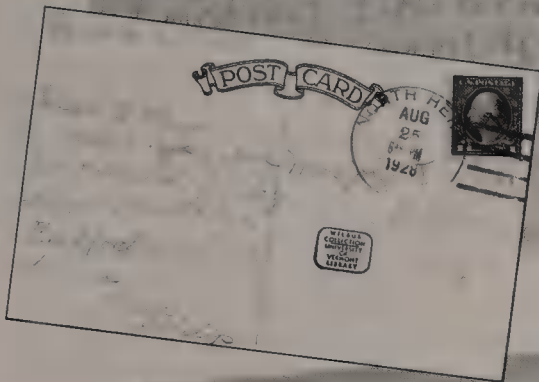


Figure 1. Tucker Toll Bridge. An early postcard of one of Vermont's covered bridges.

Figure 2. Camp Abnaki 2—written postcard. An early 20th-century 1-cent postcard to mom from Camp Abnaki.

Figure 3. Winooski River and Falls. An early postcard of Winooski, a Vermont mill town.

All from "Wish You Were Here," Vermont Postcards from the Early 20th Century exhibition at the Fleming Museum, University of Vermont, Burlington. Courtesy of Special Collections, Bailey Library, University of Vermont.

Background image, see p. 22.

Postcards are a familiar genre—they offer stories of another place, and are accessible to many people. They are primary source artifacts that serve to document moments and cultural values of a particular time period. Even though they may not be intended as "art," postcards influence our perceptions and are thus part of our visual culture. Postcards as part of a museum exhibition, assume a different status from those received in a mailbox. They move from private to public and test the boundaries between "fine" and "popular" art. An exhibition of everyday objects such as postcards can be a catalyst for the development of innovative art curricula that ask students to interact with place, history, and language development (Vallance, 1995) and to participate in the interrogation, the sociopolitical perspective, and the construction of new reactive representations (Freedman, 2003).



By taking a closer look at these elements, I hope to contribute to the wider discourse on what art educators mean by “exemplary,” how visual culture, museum education, and aesthetics might intersect, and how the arts initiate an interdisciplinary approach to learning and cultural awareness with integrity.

What can a curriculum inspired by postcards reveal about the elements of exemplary art education? In this article, I illuminate what I learned from my curriculum “Postcards From Another’s Home: Visual Dialogue for Cultural Tolerance.” I describe four elements that I believe are central in exemplary art education: aesthetic inquiry, creative process, interdisciplinary dialogue, and empathy. By taking a closer look at these elements, I hope to contribute to the wider discourse on what art educators mean by “exemplary,” how visual culture, museum education, and aesthetics might intersect, and how the arts initiate an interdisciplinary approach to learning and cultural awareness with integrity.

The fall 2004 exhibit, *Wish You Were Here: Vermont Postcards from the Early 20th Century*, at the Fleming Museum in Burlington, Vermont, sparked a series of activities for 16 teachers enrolled in my Saint Michael’s College graduate education course “Art, History, and Social Studies for the Classroom.” In this class, veteran and prospective art and classroom teachers mingled. We arrived with a range of individual experiences with art, aesthetics,

history, and culture.¹ “Postcards From Another’s Home” was the first unit I modeled in class; my intent was for the class not only to engage in a multifaceted activity but also to build a learning community. After engaging in an aesthetic inquiry of this exhibit—describing what we saw, discussing materials and images used, and analyzing context—we paired up with someone we did not know well and shared reminiscences of our childhood sense of place. Using our partner’s story as a stimulus, each of us created a postcard, using a variety of media such as watercolors, pastels, collage, or photographs. Our postcards also represented a wide range of shapes (rectangular, oval, square, circular, or an accordion book) and styles (symbolic, literal, or abstract). With the exception of two, these postcards were larger than traditional postcard size and included a short note, one that might be written to a relative or friend. We exhibited our postcards in class using the Critical Response Process (Lerman & Borstel, 2003) to reflect on our artistic choices and process.² I based my evaluation of students’ work on their abilities to address contextual issues, interpret another’s story, articulate discoveries from the creative process, achieve intent in



Figure 4. Boy on bicycle and dog—watercolor and mixed media. A classroom teacher’s postcard interpretation of an art teacher’s childhood story about a dog named Piper, a red bicycle, and a nearby school.

artwork, and connect class discussions to visual culture and aesthetic perspective.

To investigate the impact of “Postcards From Another’s Home,” I analyzed journal entries, notes from in-class conversations, reflective papers from class members, and e-mail surveys a year after the course. Four elements—aesthetic inquiry, creative process, interdisciplinary dialogue, and empathy—emerged from my inquiry. In the following discussion I use direct quotes from students in the class, insert scholarly references to illustrate points, and address broad implications both for art educators and for learning.³

Aesthetic Inquiry

The postcards from the Fleming Museum’s exhibition offered us a rich source for aesthetic inquiry.⁴ Our observation of the exhibit’s mostly 4” x 6” postcards led to an examination of the visual text of buildings, maps, clothes, leisure, and contemporary technology to form our own images of another place. Like other museum artifacts, the postcards invited us to imagine stories from different cultures and time periods. We investigated contexts, as Carr (2004) noted, “to surround an object, interpret its original

place, or infer its original emergence, otherwise not in evidence” (p. 5). Among the questions we asked were:

- What do we see?
- How are the postcards made?
- What function do the postcards serve?
- What do they say about the visual culture of a particular time period?
- How have images and places changed over time?

Our inquiry of postcards as primary texts provided a model to examine our own cultural values. As one elementary school teacher commented, “E-mail and sound bites have replaced the postcard in many ways” (personal communication, September 16, 2004). We cross-referenced postcard details to our own knowledge and experience. Observations led to impressions: “how seemingly uncomfortable the clothing worn by the people depicted was” or how the human subjects “seemed heroic and posed.”

As we began to create postcards from our partners’ stories, our aesthetic inquiry shifted to a more intimate and transformative level where, as Berghoff, Borgmann, and Parr (2005) suggested, we perceived interrelation-

ships and gained insight on the human experience. By listening to details from another’s story and making contextual connections to our own, we envisioned the physicality, history, and visual culture of another place. One elementary classroom teacher noted, “While I listened to my partner’s story about his childhood place, I was, in a sense, ‘breathing in’ what it was like to be riding a red bike around the neighborhood with a dog named Piper” (personal communication, September 16, 2004). To her, “the aesthetic experience was nourished” by “feeling the context” of someone she did not know. As Davenport (2003) suggested, intercultural inquiry and interactions led to “shared cultural understandings” (p.17). An elementary art teacher commented that the process of researching context of another’s story became a template for her research of other artwork and visual images (personal communication, February 17, 2005). Through our process of making sense, we discovered new ways for cognition and representation (Eisner, 1998) and revised our own capacity to perceive art and culture.

Creative Process

As our inquiry moved from the aesthetic to the creative, we confronted our own evolving artistic identities. We transcribed what we heard of someone else’s story into a postcard depicting a place, objects, and people that a week ago did not exist. “I tend to look at my work from a critical artist’s point of view, but in the process I looked at it from Lars’ my partner’s, view” (prospective art teacher, personal communication, September 16, 2004). The enthusiasm for bringing a story alive was balanced with the fear of not “getting it right” or failing to “do justice to this place.” For many of us “putting ourselves in the character of an other” initiated new relationships of form, color, line, point of view, and images of culture. Yet, the internal dialogue between our cultural awareness and the images of someone else’s reality influenced our creative process and use of the formal elements of art. One prospective art teacher used “composition and color that seemed to fit my partner’s descriptions” (personal communication, September 16, 2004). The interaction of stories and postcards was our opportunity to “...commingle images, make associations between them, recycle and change them, as

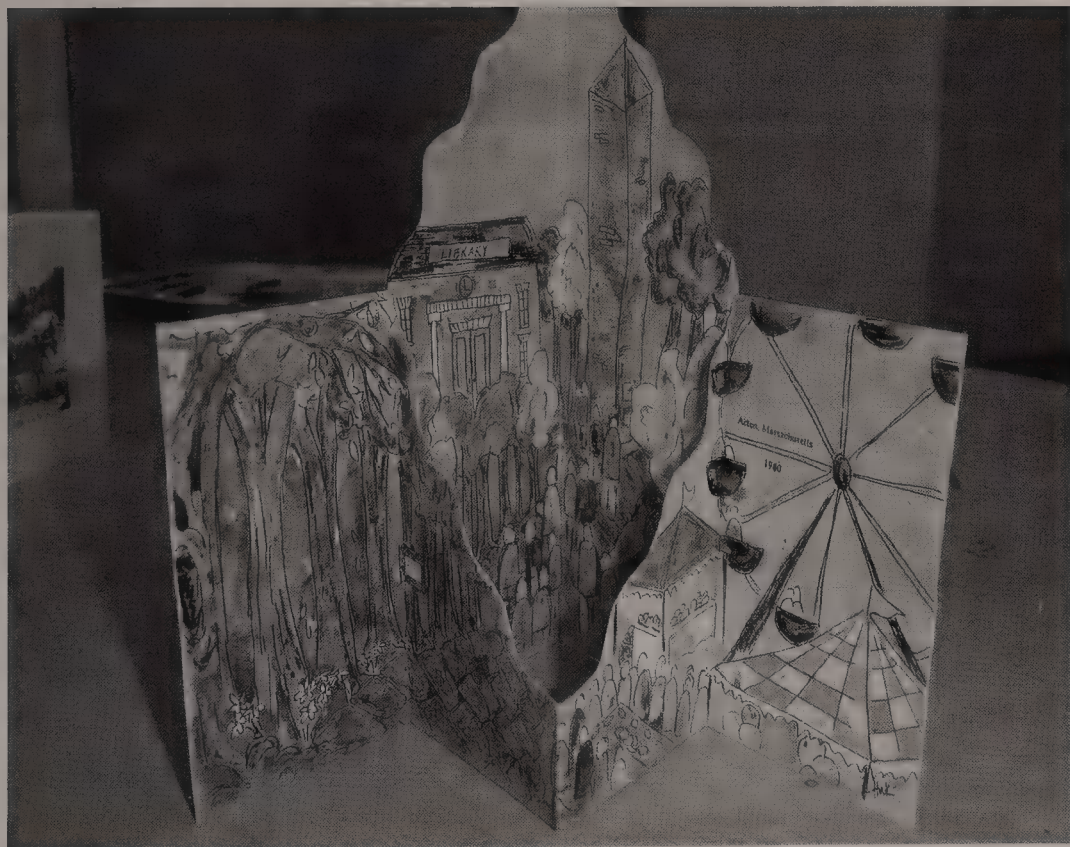


Figure 5. Tabernacle type book—watercolor and colored pencil. A tabernacle type book illustrating scenes from Action Massachusetts, 1960, based on another’s story.



Figure 6. Student with concertina postcard of another's story of family dynamic and sense of place growing up in South Burlington, Vermont.



Figure 7. Close-up of panel from concertina book above.



*Stepping vicariously into another's shoes
helped us practice the empathic skills
necessary to become tolerant and honest
with unfamiliar cultures.*

we restructure knowledge and create new images and art" (Freedman, 2003, p. 121). Perhaps, diversity was not so apparent in this class of teachers in Northern Vermont. Collage, for one veteran art teacher, brought out the textures she heard about in her partner's story of her working class family. Nonetheless, issues such as class, religion, gender, and environment influenced our artistic choices.

Walking in the footsteps of another (Lester, 2004) provoked us to think outside the box as artists while still using our own resources and instincts. We used our knowledge to decode story and our imagination to fill in the gaps. One prospective elementary school teacher indicated, "My experiences with the mountains influenced my drawing," while an art teacher confessed she "invented a house that combined a picket fence and a room painted pale lavender" (personal communication, September 16, 2004). As our work unfolded

we reacted to what was on the surface of the postcards we made. We learned the skill of discernment as we considered what was important to the person we interviewed.

The Critical Response Process (Lerman & Borstel, 2003) offered us a structure to honor and learn from our artistic choices. In discussing each postcard, we reflected on artistic intent and medium in the context of creating another's narrative. One classroom teacher remarked, "This critique process felt safe and authentic to share the part of me that was in Diana's postcard" (personal communication, September 16, 2004). The Critical Response Process initiated dialogue that bridged the creative process with intercultural understandings.

Interdisciplinary Dialogue

An aesthetic perception required our careful observations, connections across disciplines, and the flexibility to consider various points of orientation (Berghoff, Borgmann, & Parr, 2005). Our artistic inquiry that promoted perception as cognition (Eisner, 1998) and negotiated between content, personal expression, and social consciousness (Burnaford, Aprill, & Weiss, 2001) conveyed an interdisciplinary approach to learning. The exhibit, *Wish You Were Here: Vermont Postcards from the Early 20th Century*, provided class members with an invaluable opportunity to study social, historic, and scientific context of place. In the words of a 5th-grade classroom teacher:

The process of making a postcard led me to consider how history is recorded. Historians often have only wisps of information...a diary here, a document there, and then they must piece together what happened long ago. Additionally, the idea that one event or time period is seen from many different perspectives and can look completely different depending on who is telling the story fascinates me (personal communication, November 18, 2004).

By viewing postcards from the exhibition and then creating one for ourselves, we pieced together information to perceive a new reality. Like good artists, historians, and

anthropologists we gained the "circumstances of history" (Carr, 2004, p.4) in lieu of being exact. As reflected by one elementary classroom teacher, "Place is not just a geographic location, but also a container of individual and collective stories" (personal communication, November, 18, 2004).

Details from our postcards challenged currently held assumptions about place or point of orientation. For example, we learned how a nearby town changed from rural to commercial and how "roads that were barely paved with lots of trees and few cars" had turned into "malls, car dealerships, and technology companies" (art teacher, personal communication, September 16, 2004). Being responsible for creating an image of a town before suburban sprawl gave a soon-to-be art teacher an "emotional understanding of the history, economics, and sociology of place" (personal communication, December 9, 2004). We needed to tell our stories descriptively whether through the use of a place (such as a fence, closet, or ice rink) or an emotion (such as fear, frustration, or exhilaration). By navigating visual texts, we stretched our capacity to notice both subtleties and broad themes, expand our concept of culture and place, and make connections to our own narratives. In addition, "Postcards from Another's Home" provided an interface between verbal and visual language. In our critique, we thoughtfully used words to communicate about the creative process (e.g. the technique someone used to capture the essence of a story) and cross-cultural understanding (e.g. piecing together the sensations of an unfamiliar place).

Empathy

Using a common visual text like postcards became a springboard that enabled us to transcend what we know about culture and ourselves. As distinguished by Stout (1999), a curriculum is transformative when it embeds empathic awareness and the capacity to care and when students demonstrate an interest in the artwork of others. Stepping vicariously into another's shoes helped us practice the empathic skills necessary to become tolerant and honest with unfamiliar cultures. For example, one student said, "I had to adjust

my reality when she started talking about Barbie Dolls, Dairy Queens, and mega schools and cars" (elementary art teacher, personal communication, September 16, 2004). Seeing a place through someone else's eyes and then recreating it initiated what Greene (1995) called "authentic self-reflecting" based on informed awareness of the many contexts of everyday life (p. 61). By negotiating between the story told and our own story "We were able to enter another person's time and place. We probably assume most people's experiences are similar to our own until we learn otherwise. This assumption leads us to develop prejudices against people who don't share our attitudes and behaviors because they haven't shared our background" (elementary classroom teacher, personal communication, December 9, 2004).

We asked ourselves about what growing up in Michigan was like and what made Pittsburgh so special. One teacher remarked how we "dispelled the assumption that everyone ought to be like ourselves" (personal communication, September 16, 2004). She continued to say, "Such an activity encourages empathy across cultural boundaries that are important in an increasingly global society." Exchanging postcards not only brought our stories closer together but also simulated the possibilities to assume different worldviews (Davenport, 2003). All of us took risks by sharing an interpretation of another's story and, in the process, exposing our own bias and cultural perspective. "We each had to trust our partner to tell our story well; we also felt an obligation to honor the trust we were given by our partner" (prospective classroom teacher, personal communication, December 9, 2004). Our shared struggle with the "uneasiness" to attend to another's story, the "anxiety to go public" and exhibit our postcards to each other, and the humility of facing our cultural bias helped us establish an artistic community built on trust and tolerance.

Conclusion

"The arts, with their inextricable ties to imagination, have the capacity to provide an unlimited source for possibilities for connecting self to other and for creating a disposition for sympathetic awareness" (Stout, 1999, p. 33). An exhibition of 19th-century postcards inspired the curriculum "Postcards from Another's Home" where my class of 16 teachers and I experienced aesthetic inquiry, the creative process, interdisciplinary dialogue, and empathy. These elements proved to be interactive rather than sequential, embedding narrative, imagination, and critical thinking within each activity. We made connections between careful observation and art making, drew upon verbal and artistic skills to communicate with each other, and expanded our sense of place and history. To tell another's story, we dipped into our own experience of making sense of something new, experimented with art materials to convey a contextual point of view, and practiced the compassion necessary to nourish both the artist and what Stout (1999) described as the disposition for sympathetic awareness. We stepped outside the routine museum visit to craft our own visual and written literacy through the telling of stories (Bang-Jensen, 2004). As one preservice licensure candidate succinctly stated, "I need stories to better understand people and places" (personal communication, December 9, 2004).

Curriculum such as "Postcards from Another's Home" created opportunities for students to cultivate new perspectives, engage in the search for social vision, imagine multiple vantage points, and reflect on one's own emerging narrative (Greene, 1995). Asking students to interrogate and represent another's culture was one way for teachers to bring philosophy into practice. As Freedman (2003) remarked, "The expanding realm of visual culture is not just worthy of study because it's out there; it is worthy of study because it's in here..." (p. 91). Creating another's postcard brought honesty to curriculum because it demanded students to take risks, communicate openly, reflect on choices, and open themselves up to new self-discoveries.

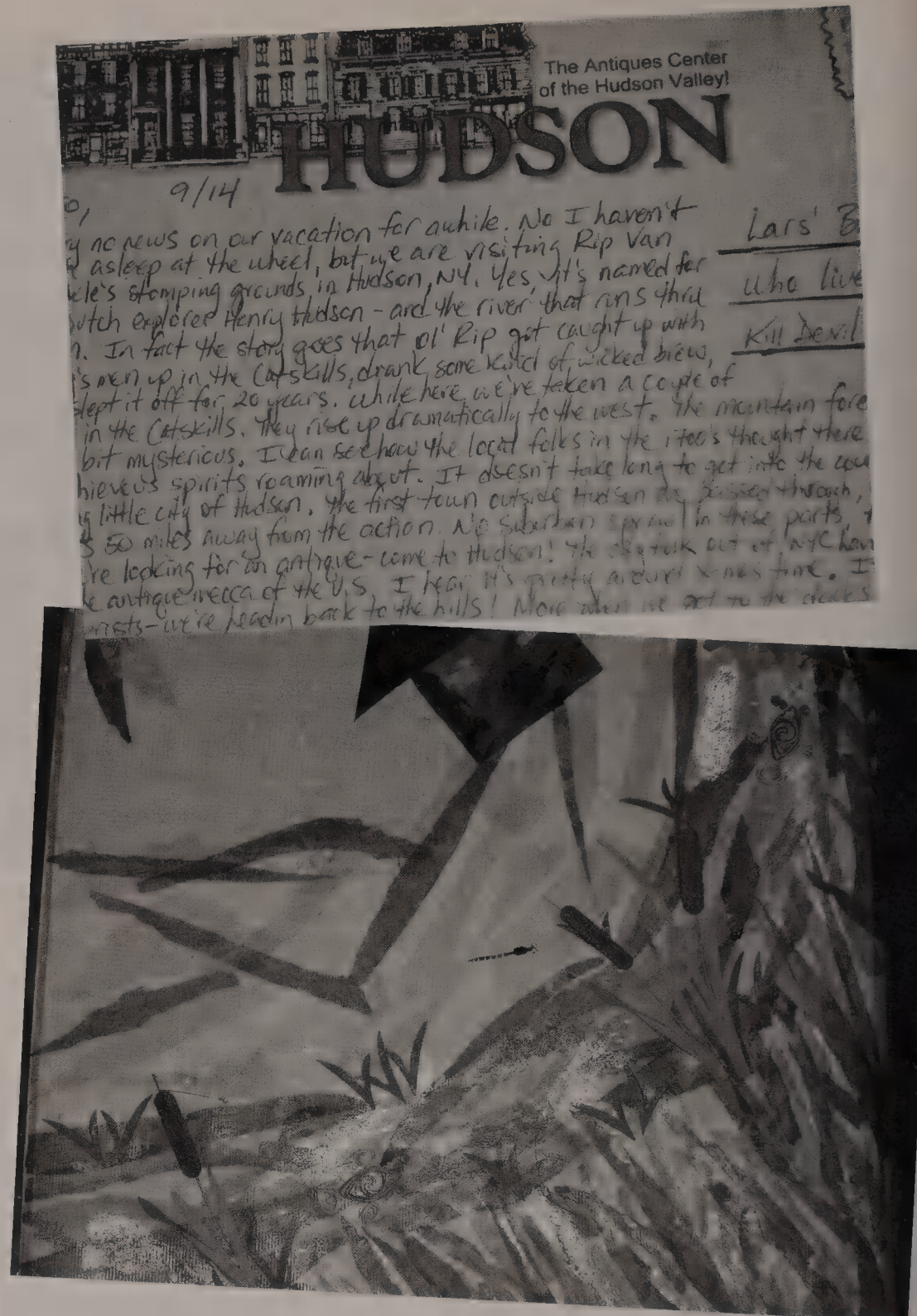


Figure 8 and Figure 9. River watercolor and written note from Hudson. A watercolor collage and postcard script of another's childhood memories of living near the Hudson River.

Throughout the "Postcards from Another's Home" experience, we gained perspective on visual culture (our own and others') and engaged in dialogue that addressed aesthetic, social, and ethical issues. One teacher asked whether her partner's story was a history honored or a history from which she survived with honor. Another wondered about issues of class when envisioning growing up in a blue

collar Michigan neighborhood. A third teacher asked how she might more effectively use color to convey the emotions she sensed from her partner. Questions such as these indicated social consciousness and cultural tolerance. Perhaps an exemplary art education curriculum might assess the questions that remain for students as well as stated discoveries.

In "Postcards from Another's Home," I chose to teach by example, encountering my own narrative as teacher, artist, and community member through the context of others. Those of us involved in art education are compelled to create the space for students not only to make art but also to interact with culture and create community. Students need opportunities to connect emotionally to both content and each other (Purnell, 2005). A year after the class, my students commented on how "Postcards from Another's Home" modeled cross cultural communication, tolerance, and storytelling and shared how they adapted this curriculum for their students. Postcards extended to illuminated letters, book arts, drama, and dance. One teacher shared how her students designed visual stories of artists and their cultural and social context. In addition, my students affirmed the impact of using the Critical Response Process (Lerman & Borstel, 2003) in their classrooms. As one classroom teacher commented, "I was surprised how students began to talk about their creative process and contribute to a class critique" (personal communication, January 19, 2005). An art teacher reflected how her adoption of "Postcards from Another's Home" early in the school year facilitated the development of "a learning community based on respect" (personal communication, January 19, 2005).

In summary, our postcards affirmed for us not only the value of compassion when learning from the stories of others, but also the importance of using the imagination to perceive and construct new cultural realities. Dialogue extended to images, colors, and juxtapositions, as we perceived other worlds in the re-forming of our own.

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ENDNOTES

¹ I use the pronoun "we" throughout the article to reflect my active participation in curricular activities.

² The Critical Response Process is a multi-step critique designed by choreographer Liz Lerman that I adapted for visual arts as well as performing arts. The steps are as follows: *Affirmation* (viewers offer positive impressions), *Artist as Questioner* (artists ask specific questions based on artistic choices and intent), *Responders Ask Questions* (viewer's questions are neutral and designed to learn from the artist), *Opinion Time* (with artist's permission viewer suggests an opinion), and *Subject Matter Discussion*. To further understand the Critical Response Process, see Liz Lerman and John Borstel's book of the same name, published in 2003.

³ All student comments presented in quotation marks originated during conversations, written reflections, and e-mail correspondence in the context of the course "Art, History, and Social Studies for the Classroom." The teachers referred to are students in my class.

⁴ Many of these postcards came from Special Collections, Bailey Library, University of Vermont.

In-between...

Do we "tolerate" difference or respect and celebrate the spaces in-between cultural diversity? What part does our natural environment play in our understanding of the world's in-between spaces?

“thinking making learning”

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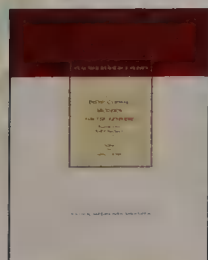
291 Pathways To Art Appreciation, A Source Book For Media & Methods

Al Hurwitz and Stanley S. Madeja with Eldon Katter. *Pathways* is a source book for the art teacher who desires to enhance and expand the teaching of art appreciation in the classroom. Chapters opens with a general discussion about approaches to the study of art related to the "teaching of art appreciation." Instructional strategies and art activities are presented in a separate "Things to Do" section. "Assessment Strategies" that contribute to the teaching of art appreciation are addressed. Formative and summative assessment activities can be found throughout the book, which accomplishes two goals: to help dispel the unnecessary mystique surrounding art appreciation, and to clarify the significant ways this far-reaching subject can excite, motivate, and enhance the lives of students.

125 pgs. (2003) ISBN 1-890160-24-5
\$25.00; NAEA Members \$20.00

261 Instructional Methods for the Artroom

Andra L. Nyman, Editor. Selected NAEA *Advisorys* provide a ready collection of information for classroom teachers, for



new teachers, and for faculty who are concerned with implementing effective instructional methods of teaching in the art classroom. The collection includes

reprints of *Advisorys* that address the following topics: motivational techniques for the art classroom; organizing and implementing curricular material; managing student behavior; organizing the classroom environment; instructional techniques and strategies; evaluation and assessment of student work; working with student teachers.

50 pgs. (1996) ISBN 0-937652-93-8
\$20.00; NAEA Members \$9.00

211 Assessing Expressive Learning

Charles M. Dorn, Stanley S. Madeja, and F. Robert Sabol. A practical guide for teacher-directed authentic assessment in K-12 visual arts education, *Assessing Expressive Learning* is the only book in the art education field to propose and support a research-supported teacher-directed authentic assessment model for evaluating K-12 studio art, and to offer practical information on how to implement the



model. This practical text is based on and supported by the results of a year-long research effort involving 70 art teachers and 1,500 students in 12 school districts in Florida, Indiana, and Illinois. The study demonstrated that creative artwork by K-12 students can be empirically assessed using quantitative measures that are consistent with the philosophical assumptions of authentic learning and with the means and ends of art, and that these measures can reliably assess student art growth. For undergraduate and graduate classes in assessment, and highly relevant for college professors, researchers, and school district personnel involved in the education and supervision of art teachers, and researchers interested in performance measurement.

208 pgs. (2004) ISBN: 0-8058-4524-0
\$27.00; NAEA Members \$22.50

203 Designing Assessment in Art

Carmen L. Armstrong. A valuable in-depth study of art assessment written especially for art educators. The book presents and discusses what can be assessed in art; various kinds of assessment instruments; developing and administering assessment; alternatives to traditional assessment; and scoring and reporting results. This book integrates assessment of student learning with curriculum and art instruction. It

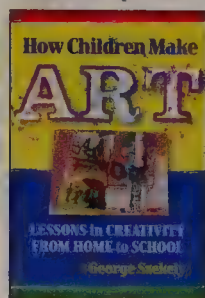


provides multiple examples, sample formats, and suggestions for implementation. An important resource for art teachers and schools reviewing assessment plans for their art programs. Excellent for staff development seminars.

216 pgs. (1994) ISBN 0-937652-71-7
\$25.00; NAEA Members \$17.00

295 How Children Make Art: Lessons in Creativity from Home to School

George Szekeley. This book shows educators how to use ideas from home art and play activities as the basis for a school art program that is meaningful to children. The author presents descriptions and



inspiring moments from a lifetime of studying children's home art—all to introduce readers to a wealth of teaching possibilities. Learn what happens when children entering the art room are treated as colleagues, bringing their own ideas to an art curriculum that doesn't overshadow them with adult art plans and teachings about adult artists.

224 pgs. {2006} ISBN 0-8077-4719-X
\$24.00; NAEA Members \$20.00

221 Child Development in Art

Anna M. Kindler, Editor. *Child Development in Art* is a unique resource for early childhood, elementary, and secondary teachers interested in better understanding of artistic and aesthetic potential of their students and exploring art pedagogy sensitive and responsive to learners' characteristics and needs. The authors contributing to this book come from fields of psychology, sociology, communication, cultural studies and art education. Together, they offer a comprehensive account of current knowledge about artistic and aesthetic development.

210 pgs. (1997) ISBN 0-937652-77-6
\$22.00; NAEA Members \$15.00

297 The Impact of Early Art Experiences on Literacy Development



Kathy Danko-McGhee and Ruslan Slutsky. A compelling look at the link between children's artwork and literacy development, this is an easy-to-read, indispensable primer for parents and educators alike. By providing a range of art experiences and alternative ways to teach children critical thinking and visual perception skills, the authors paint a vivid picture of the role that the visual arts play in early childhood development: "It is clear that a pedagogical shift must take place in our homes and schools if we are to meet the literacy needs of today's young learners. This requires thinking 'out of the box' and coming up with new ways to deal with an old problem." *The Impact of Early Art Experiences on Literacy Development* lays the foundation for rethinking the way that we engage young children in early literacy learning. Includes over 60 step-by-step art activities designed to enhance early literacy.

122 pgs. (2007) ISBN 978-1-890160-37-1
\$29.00; NAEA Members \$23.00

This book can be ordered online!
www.naea-reston.org/literacy/html

Brochures/Flyers Index

403 NAEA Briefing Papers 9

Legislative and Policy Perspectives: Arts Education
Legislative Perspectives: A Checklist for Action
Developmentally Appropriate Practices for the Visual Arts Education of Young Children

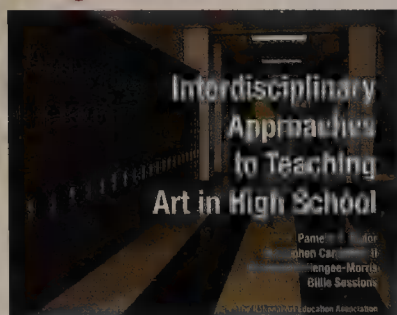
400 Flyer Series 10

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Retired Art Educator Affiliate
The Role of the Art Supervisor
Secondary Principals
School Board Members
Staffing for Excellence in Elementary and Secondary Schools
Why Art Education?

CLASSROOM PRACTICES

No. 226 **Interdisciplinary Approaches to Teaching Art in High School**

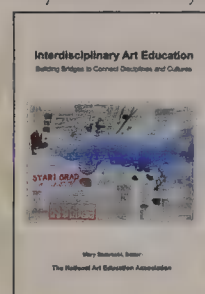


Pamela G. Taylor, B. Stephen Carpenter II, Christine Ballengee-Morris, Billie Sessions. The authors present works of art, artmaking skills, and ways of knowing as catalysts for learning across the traditional disciplinary boundaries in high school. Both timely and enduring, this is the book that will inspire and support the work of veteran, new, and preservice high school art teachers. The book includes issues, theories, and practices related to high school curriculum, advocacy, classroom management, assessment, cultural understanding, idea-based instructional strategies, team-teaching, technology, visual culture, and student-initiated learning. The authors draw upon their own experiences and those of other high school art teachers to create a motivating and provocative text that challenges readers to critically and continually reflect, collaborate, read, and research their own interdisciplinary thinking, teaching, and learning processes.

174 pgs. (2006) ISBN 1-890160-35-0
\$25.00; NAEA Members: \$20.00

243 **Interdisciplinary Art Education: Building Bridges to Connect Disciplines and Cultures**

Mary Stokrocki, Editor. This book contains both theoretical concepts and practical suggestions for curriculum construction and assessment for interdisciplinary education that incorporate the visual arts as good and worthwhile, proposing ways in which art can be integrated holistically with other subjects. There are a



variety of research methodologies in the different chapters and a range of subjects, such as science, social studies, anthropology, and the performing

arts, for which interdisciplinary concepts have been applied effectively and appear to be coherent, complete, and appropriate. All those who anticipate incorporating interdisciplinary practices into their school reform efforts should consider examples found in this book, about how to keep the integrity of art education theory and practice and at the same time construct new ways of reconfiguring the field of art education.

243 pgs. (2005) ISBN 1-890160-31-8
\$25.00; NAEA Members \$20.00

219 **Student Behavior in Art Classrooms: The Dynamics of Discipline**

Frank Susi. This book helps you solve problems 5 ways! It offers practical suggestions and ideas; helps to connect instruction and student behavior; outlines strategies for preventing misbehavior; suggests approaches when discipline problems occur; summarizes research studies in thousands of classrooms to help understand misbehavior and prevent it. Example topics include: Setting rules, Monitoring, Arranging the artroom, Eye contact, Teacher behavior, Ownership, Preventive practices, Contracts, Keeping records, Punishment, Violent behavior, and much more. A cardinal resource for teacher preparation programs, student teachers, and staff development libraries.

41 pgs. (1995) ISBN 0-937652-75-X
\$20.00; NAEA Members \$9.00

240 **Safety In the Artroom**

Charles Qualley. An invaluable resource for art educators, this best seller has been completely revised for today's artmaking space. This new edition will keep you



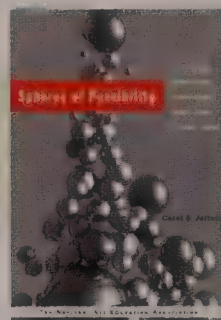
up-to-date on hazardous materials, tools, and procedures; with web links to the most current health and safety information. References to downloadable forms and checklists under Web Resources are included. The practical plan outlined for implementing an artroom safety program makes this book a must for anyone who teaches art.

120 pgs. (2005) ISBN 0-87192-718-7
\$22.00; NAEA Members \$18.00

COMMUNITY/COLLABORATION RESOURCES

258 **Spheres of Possibility: Linking Service-Learning And The Visual Arts**

Carol S. Jeffers. Service-learning can assume many shapes and serve multiple purposes. It can be used to develop in students a sense of belonging to their community, an understanding of the diversity of their surroundings, a



deeper empathy for those less privileged than themselves, a sense of social responsibility, and a greater understanding and respect for the knowledge that is created and resides in communities that are often less visible to the public eye. Service-learning is clothed in a patchwork quilt, stitching together a montage of questions, of stories and revelations, a collaged narrative that is comforting and disconcerting, yet remains elegant, if frayed at the edges. These are lessons here for all of us in service-learning to enjoy, whether our discipline lies within the visual arts or not.

160 pgs. (2005) ISBN 1-890160-32-6
\$25.00; NAEA Members \$20.00

277 **Built Environment Education in Art Education**

Co-editors Joanne K. Guilfoil and Alan R. Sandler. An informative and inspiring array of materials for teachers who wish to give more attention to architecture and the built environment. This anthology identifies major issues and offers diverse views about the meanings of environments—multicultural, feminist, ecological, social and personal, as well as guides for analyzing environments, including concepts from art, urban planning, architectural history and criticism. Several chapters treat the classroom and community as contexts for reflective and creative learning, for individual and collaborative activities. Teachers of art have a special obligation to address the aesthetic and human consequences of architecture and the built environment. This book helps!

Limited Quantity!

246 pgs. (1999) ISBN 0-890160-05-9
\$22.00; NAEA Members \$18.00

208 **Beyond the School: Community and Institutional Partnerships in Art Education**

Rita L. Irwin and Anna M. Kindler, Editors. With themes of collaboration, partnership, and community are central to this. The text anthology encouragement and words of wisdom born out of experience and careful reflection to guide development of new alliances drawing on and strengthening communities through an arts involvement. It presents a strong rationale for collaborative partnerships that extend arts education beyond the school boundaries by demonstrating benefits that stem from such collaborative initiatives. This anthology does not undermine the value and importance of formal, systematic art education in school settings; it explores ways in which learning that begins at school can be extended and supported by resources that reside within the community, highlighting ways in which learning can be enriched through the participation and involvement of new, outside partners able to contribute expertise, insight, and funds not readily available in schools.

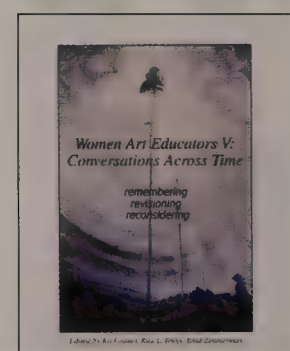
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100 pgs. (1999) ISBN 1-890160-09-1
\$19.00; NAEA Members \$12.00

GENDER/MULTICULTURAL RESOURCES

290 **Women Art Educators V: Conversations Across Time**

Kit Grauer, Rita L. Irwin, Enid Zimmerman, Editors. Includes the written and/or



illustrated work of 33 art educators. The three sections on remembering, re-visioning, and

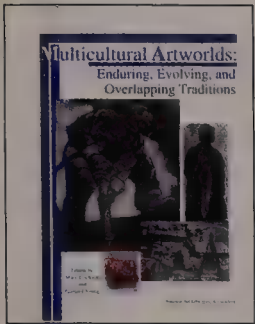
reconsidering issues contain themes such as historical and contemporary accounts of women artists and art educators, teaching in non-formal contexts, mentoring, healing, friendships, intercultural women's concerns, empowerment, spirituality, and retirement.

272 pgs. (2003) ISBN 1-55056-946-5
\$25.00; NAEA Members \$20.00

To order, see page 15, or call 1-800-299-8321.

275 Multicultural Artworlds: Enduring, Evolving, and Overlapping Traditions

Mary Erickson and Bernard Young, Editors. This book has three foci that guide art educators in addressing these important



concerns: (1) multicultural art education, (2) alternative artworlds, and (3) the maintenance and evolution of art traditions. Attention to these foci helps

guide teachers of art in developing art curricula that are inclusive, that promote high standards of art achievement, and that are culturally sensitive. *Multicultural Artworlds* offers a rationale, a model curriculum unit, and sample lessons for guiding students in investigating key people, places, activities, and ideas of some of the historical and contemporary artworlds that make up the complex art traditions of North America. The first section presents foundations for multicultural art education. The second has 15 artworld-centered lessons developed by practicing elementary, secondary, and university art educators. Section three includes resources for teaching one multicultural, artworld-centered curriculum unit.

158 pgs. (2002) ISBN 1-890160-20-2
\$25.00; NAEA Members \$20.00

281 Beyond the Traditional in Art: Facing a Pluralistic Society

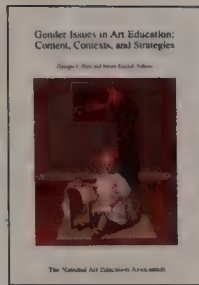
Robert J. Saunders, Editor. A discussion of issues that range from clarifying multicultural terminology through the aesthetics and art criticism of non-Western art, the possibility of a multicultural art canon, teacher preparation, strategies and orientations in planning multicultural curriculum in art, authenticity in multicultural art examples and projects, exchange exhibits of children's art, policy and politics of multiculturalism, evaluation and non-Western art in museum collections. Relevant for classroom dialogue in teacher preparation courses in multiculturalism in art education and providing the discourse by which students can make their own resolutions before entering the field.

Limited Quantity!

160 pgs. (1998) ISBN 1-890160-07-5
\$22.00; NAEA Members \$18.00

239 Gender Issues in Art Education: Content, Contexts, and Strategies

Georgia Collins and Renee Sandell, Editors. *Gender Issues* is divided into three areas of discussion—content, context, and



strategies. The first, content, is defined as the parent fields or disciplines of art education—art studio, art history, art criticism, and aesthetics. Contexts is the who and where of art educa-

tion acknowledging the increasing number of diverse populations being taught and the types of delivery systems and settings in which they are taught. Strategies describes models and means of improving the understanding of gender and achieving equity in and through art education. The articles are diverse and present several aspects of the gender theme.

164 pgs. (1996) ISBN 0-937652-85-7
\$22.00; NAEA Members \$17.00

230 Trends in Art Education From Diverse Cultures

Heta Kauppinen and Read Diket, Editors. This anthology brings 30 art education writers from 21 countries: Europe, the Middle East, Africa, Asia, the Pacific, and the Americas. Authors trace historical perspectives and the role of cross-cultural influences. Another section describes trends developing in the contemporary world and a third section examines cross-cultural and multicultural issues. Required reading for art educators interested in global perspectives on art education. An important resource and reference for every library.

Limited Quantity!

213 pgs. (1995) ISBN 0-937652-79-2
\$27.00; NAEA Members \$20.00

245 Art, Culture and Ethnicity

Bernard Young, Editor. A landmark study addressing the need to focus on the rich heritage of minority ethnic groups,—including Black, Hispanic, and Native American, among others. A compilation of 20 chapters on a variety of aspects of art education for students of varied ethnic backgrounds. Topics include the role of the minority family in children's education; portrait of a Black art teacher of preadolescents in the inner city; the art of Northwest Coast peoples; an Eskimo school; teaching art to disadvantaged Black students; and many others.

278 pgs. (1990) ISBN 0-937652-54-7
\$22.00; NAEA Members \$15.00

HISTORY OF ART EDUCATION RESOURCES

210 Intricate Palette: Working the Ideas of Elliot Eisner

P. Bruce Uhrmacher and Jonathan Matthews, Editors. Published by Prentice Hall. With contributions from some of the leading figures in the field, this is an



insightful analysis and evaluation of the "intricate palette" that is the work of Elliot Eisner, through a reexamination of Eisner's seminal writings. After an introduction to Eisner's basic

ideas and their origins in his personal experience, the book comprises four sections that address Eisner's impact on curriculum; qualitative evaluation and research; the arts in education; and teaching, teacher education, and reform. An epilogue provides observations from all of the previous chapters. An excellent text for graduate-level Curriculum, Art Education, and Qualitative Research courses.

288 pgs. (2004) ISBN 0-13-112272-X
\$34.00; NAEA Members \$30.00

287 Barkan

Mary Zahner. Depicts Manuel Barkan's role in shaping the character of art education in the 1950s and beyond.

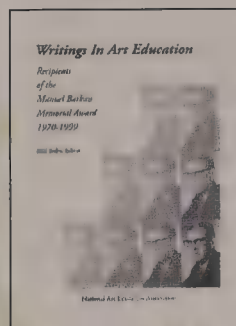
Limited Quantity!

248 pgs. (2003) ISBN 1-890160-22-9
\$25.00; NAEA Members \$20.00

236 Writings in Art Education: Recipients of the Manuel Barkan Memorial Award 1970-1999

Paul E. Bolin, Editor. A compilation of the published articles selected to receive the Manuel Barkan Memorial Award, 1970-1999. The award was established by NAEA to honor Dr. Manuel Barkan. Dr. Barkan's scholarly dedication and thoughtful insights have left a legacy for the field through the many people he has influenced and vital ideas he proposed and published.

The work of these authors offers a valuable view of conditions in the field of art education throughout a period of 30



years. They reflect conditions and thoughts of the time in which they were authored and published, and help us to trace and explore connections between salient ideas in our field and significant contextual matters of the times in which they were written.

217 pgs. (2005) ISBN 1-890160-30-X
\$25.00; NAEA Members \$20.00

276 The Flower Teachers: Stories for a New Generation

Candace Jesse Stout. They were the vanguard faculty who welcomed racial integration and stood waiting as school buses boarded their students, carrying some to the suburbs, some to the projects of the inner city. Their commitment and effort introduced African-American, Native-American, Asian, Hispanic, and female voices into the arts in our public schools. They have taught in times of sadness and turmoil, through loss in



Vietnam, assassinations of political and spiritual leaders, the introduction of drugs and violence into the schools, and the ultimate brutality of

September 11. In their classrooms, children saw humankind launch into space and walk on the moon. Now, they are experiencing the wonder of the Web and the social, pedagogical, and technological complexities that come with it. A moving book of teachers' experiences and classroom narratives.

248 pgs. (2002) ISBN 1-890160-21-0
\$25.00; NAEA Members \$20.00

285 In Their Own Words: The Development of Doctoral Study in Art Education

James Hutchens, Editor. From 1941, a number of universities offering the doctorate greatly affected the concepts that have driven our profession. This anthology is a first-hand account of the development of doctoral study in these institutions. Authors consider concepts which guided curriculum of various sites and how they have changed, discuss relationships between theory and practice and chronicle the growth of scholarship in art education at their respective institutions, and consider cross-fertilization of ideas among art education leaders. Excellent for library, reference, and historical collections, including staff development libraries and teacher resource centers.

192 pgs. (2001) ISBN 1-890160-16-4
\$25.00; NAEA Members \$20.00

280 Histories of Community-Based Art Education

Kristin G. Congdon, Doug Blandy, Paul E. Bolin, Editors. The history of community-based art education is often associated with people coming together in formal and informal cultural organizations, which can serve as spaces for public discourse about



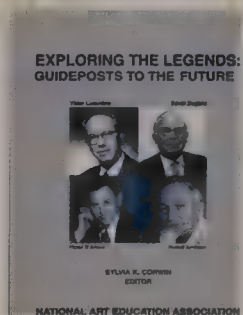
issues of mutual concern, including the traditional and popular arts. These diverse art objects and practices function, in part, as catalysts for dialogue about individual and group identity,

local and national concerns, and ultimately the pursuit of democracy. Hearing the stories of others should cause us to pause and reflect on our own position in the world. What stories are woven into the fabric of who we are? What tales from our past have shaped and continue to form our lives today?

200 pgs. (2001) ISBN 1-890160-08-3
\$25.00; NAEA Members \$20.00

273 Exploring the Legends: Guideposts to the Future

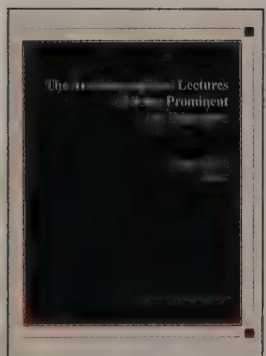
Sylvia K. Corwin, Editor. In the history of U.S. art education, the era that followed World War II was an age of heroes. There were four leading ideas that characterized art education after World War II: (1) Ziegfeld's view that art is a part of the daily life of the individual, that art belongs to the common man, the man-in-the-street, and not the exclusive province of social or intellectual elites, and that art education should help shape a democratic art for a democratic society; (2) Lowenfeld's goal of cultivating the child's expressive impulses through art education, to cultivate psychological health, freedom, and democracy. The belief that art education does not exist to create artists, but well adjusted individuals; (3) D'Amico's goal of cultivating art within art education, especially modern art, because in encouraging creativeness it is a socially progressive influence in all aspects of society; and (4) Arnheim's goal of cultivating the cognitive abilities of individuals through the arts. Art education is primarily concerned with understanding and thinking in the various media that comprise the visual arts. A valuable reference for today's art educators.



109 pgs. (2001) ISBN 1-890160-04-0
\$25.00; NAEA Members \$20.00

284 The Autobiographical Lectures of Some Prominent Art Educators

Ralph Raunft, Editor. In an age that skeptically looks at the heroes of today and yesterday, and often unduly canonizes media or cultural superstars, *The Autobiographical Lectures* call art educators to acknowledge the contributions and lives of extraordinary people. For seasoned art



educators, these lectures act as a collective memory—not only to motivate nostalgia, but also to give additional meaning and context to their own life history. These stories are not just the transmission of autobiographical information, but a social dialogue developed between the teller of the story and the audience that maintains a social bond. Lectures should be in every art education library collection for future students and researchers.

370 pgs. (2000) ISBN 1-890160-15-6
\$27.00; NAEA Members \$20.00

274 Remembering Others: Making Invisible Histories of Art Education Visible

Paul E. Bolin, Doug Blandy, and Kristin G. Congdon, Editors. The anthology consists of 15 research chapters and 6 testimonials divided into formal education, community arts and museums, and folk group settings. The chapters and testimonials assist in understanding the role of historical context in teaching and learning, issues associated with the representation of people and groups over time, the history of school culture as compared and contrasted with other defining cultural characteristics, the importance of role models, and historical methods of contextual research.

228 pgs. (2000) ISBN 1-890160-02-4
\$22.00; NAEA Members \$18.00

249 A 19th Century Government Drawing Master: The Walter Smith Reader

F. Graeme Chalmers. A critical biography, with excerpts from the writings of Walkter Smith, a controversial art educator, administrator, and advocate for visual arts education in U.S. public schools in the 19th century.

Limited Quantity!
176 pgs. (1999) ISBN 1-890160-13-X
\$25.00; NAEA Members \$20.00

267 National Art Education Association: Our History Celebrating 50 Years, 1947-1997

John Michael, Editor. The authors, the profession's eminent scholars who provided leadership and guidance in NAEA's history, include John Michael, Ivan Johnson (NAEA President 1955-1957), Charles Dorn (NAEA President 1975-1977), Charles Qualley (NAEA President 1987-1989), Susan Shoaff-Ballanger; D. Jack Davis and Marylou Kuhn, (former *Studies in Art Education* editors), and Eugene Grigsby (Pacific Vice President 1972-1974). Listings include awardees, conventions, officers, dates, documents and archival photos, and many other details from NAEA's history. It should be in every art education library collection for future students and researchers.

254 pgs. (1997) ISBN 1-890160-00-8
\$25.00; NAEA Members \$20.00

206 Viktor Lowenfeld Speaks On Art and Creativity

Lambert Brittain, Editor. Nine speeches by Lowenfeld on creativity, scientific and social values, children's art expression, and sensitivity.

Limited Quantity!
64 pgs. (1968) ISBN 0-937652-26-1
\$10.00; NAEA Members \$6.00

IDEAS AND IDEALS

264 Visual Culture in the Art Class: Case Studies

Paul Duncum. This anthology offers reports from teachers on a range of classroom and community pursuits informed by studies of visual culture. All



of these teachers are rethinking the purposes and scope of art education. Many of their narratives include theoretical ideas along with significant details about teaching methods and indicators of student learning. This anthology demonstrates that studies initiated under the banner of visual culture take many forms in practice, may have different theoretical emphases, and are not entirely new in every respect. In the context of art education, they provide an occasion to students and teachers to consider who has authority in deciding what counts as "art," when, in what contexts, with what consequences, and for whom.

194 pgs. (2006) ISBN 1-890160-33-4
\$25.00; NAEA Members \$20.00

223 Culture and the Arts in Education: Critical Essays on Shaping Human Experience

Ralph A. Smith. This collection of Ralph Smith's writings provides a comprehensive overview of his extraordinary contributions to understanding the importance of aesthetics in education. These essays record his lifelong efforts to construct a defensible rationale for the arts in general education and a workable curriculum for art education in our public schools (K-16). The topics covered range from liberal education to arts education, the relationship of art, aesthetics, and aesthetic education to teaching and curriculum, the arts and the humanities, and cultural diversity.

177 pgs. (2005) ISBN 0-8077-4654-1
\$23.00; NAEA Members \$20.00

215 Video Art For the Classroom

Edited by George and Ilona Szekely. This anthology features contributions from over 18 video artists and educators. Each contributing author offers a diverse



approach to the use of video art with students. This book offers examples spanning a broad range of various technological levels,

and projects ranging from the shoebox "camera" to actual animation, documentary, broadcast journalism, and more. Each chapter relays a distinct account of how video art was and can be used successfully in the K-12 classroom or community to make art come alive—regardless of budget or technological savvy.

204 pgs. (2005) ISBN 1-890160-27-X
\$25.00; NAEA Members \$20.00

293 Semiotics and Visual Culture: Sights, Signs, and Significance

Deborah L. Smith-Shank, Editor. Semiotics is the study of signs and symbols in culture. Anything can be a sign, and most things are, most of the time. Signs are not stagnant and the meanings we attribute to



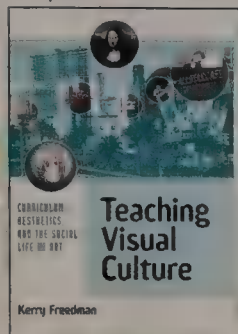
them change over time as the contexts and our own understandings change. Semioticians bring to their study of signs

and meanings, their work in disciplines as different as education, neuroscience, botany, mathematics, psychology, ecology, music, and art.

154 pgs. (revised 2001, reprinted 2004)
ISBN 1-890160-25-3
\$25.00; NAEA Members \$20.00

289 Teaching Visual Culture

Kerry Freedman. Global culture is rapidly shifting from text-based communication to image saturation. Visual culture is everywhere: on television, in museums, in magazines, in movie theaters, on billboards, on the Internet, and in shopping malls. As a result, learning about the complexities of visual culture is becoming ever

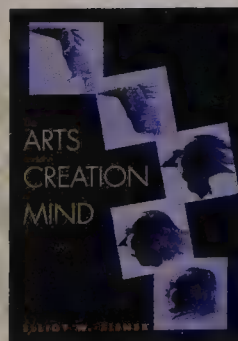


more critical to human development. This is the first book to focus on teaching visual culture. Drawing on social, cognitive, and curricular theory foundations, Freedman offers a conceptual framework for teaching the visual arts from a cultural standpoint. Chapters discuss: visual culture in a democracy; aesthetics in curriculum; philosophical and historical considerations; recent changes in the field of art history; connections between art, student development, and cognition; interpretation of art inside and outside of school; the role of fine arts in curriculum; technology and teaching; television as the national curriculum; student artistic production and assessment, and much more.

189 pgs. (2003) ISBN 0-8077-4371-2
\$22.00; NAEA Members \$18.00

286 The Arts and the Creation of Mind

Elliot W. Eisner. A collaborative initiative with Yale University Press to distribute *The Arts and the Creation of Mind*, one aim of the text is "to dispel the idea that the arts



are somehow intellectually undemanding, emotive rather than reflective operations done with the hand, unattached to the head." Eisner's straightforward, accessible

language takes the reader into chapters such as: What the Arts Teach and How It Shows; Describing Learning in the Visual Arts; The Educational Uses of Assessment and Evaluation in the Arts; What Educa-

tion Can Learn From the Arts; Agenda for Research in Arts Education, and more. Although the arts are often thought to be closer to the rim of education than to its core, they are, surprisingly, critically important means for developing complex and subtle aspects of the mind. Eisner describes how various forms of thinking are evoked, developed, and refined through the arts. These forms of thinking are more helpful in dealing with the ambiguities and uncertainties of daily life than are the formally structured curricula that are employed today in schools.

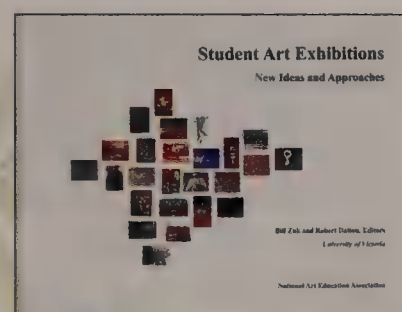
288 pgs. Hardbound (2002)
ISBN 0-300-09523-6
\$35.00; NAEA Members \$30.00

272 Art and Cognition

Arthur Efland. Describes how the arts can be used to develop cognitive ability in children; identifies implications for art curricula, teaching practices, and reforms in general education.

216 pgs. (2002) ISBN 0-8077-4218-X
\$22.00; NAEA Members \$18.00

268 Student Art Exhibitions: New Ideas and Approaches



Bill Zuk and Robert Dalton, Editors. The display of student art is much more than pictures on a wall and an eye pleasing arrangement; this is a text that conveys a great deal about the ideas and accomplishments of both teachers and students. New thinking on goals and methods of student art exhibitions allows us to more thoughtfully construct that text and invites educators to share 'best practices.' Includes sections on: cultural and historical perspectives; students as curators; planning and presenting an exhibition; pedagogical exhibitions and advocacy; and new venues on the Web.

88 pgs. (2001) ISBN 1-890160-18-0
\$18.00; NAEA Members \$12.00

207 Educationally Interpretive Exhibition: Rethinking the Display of Student Art

Kelly Bass, Teresa Cotner, Elliot Eisner, Tom Yacoe, and Lee Hanson. Focusing on an educational model rather than a gallery model, the authors aid understanding the

relationships between thinking and the creation of visual art, illustrating how an exhibit may be arranged and constructed.

20 pgs. (1997) ISBN 0-937652-99-7
\$15.00; NAEA Members \$10.00

253 Aesthetics for Young People

Ronald Moore, Editor. This book is loaded with "user-friendly aesthetics." It contains explicit instructional strategies and learning outcomes with numerous illustrations of classroom techniques. Extraordinarily wide in scope, it deals with educational issues for all levels—preschool through high school. This book deliberately sets out to debunk the idea that aesthetics is too hard for kids, or too esoteric to fit into the K-12 curriculum; it shows how aesthetics can be approachable, interesting, and worthwhile for all children. A unique textbook for teacher preparation programs and key resource for any staff development program.

Limited Quantity!

127 pgs. (1995) ISBN 0-937652-73-3
\$18.00; NAEA Members \$12.00

255 Excellence II: The Continuing Quest in Art Education

Ralph Smith. This publication broadens the search for excellence, bringing into focus developments that have challenged art educators. Modernism and Postmodernism, Multiculturalism, and Cultural Particularism are among the new chapters of the volume. The book addresses specific classroom needs and questions, this time with applications for the K-12 curriculum in contrast to the emphasis on secondary grades in the original version. Contains a prototype excellence curriculum for art education—essential for staff and curriculum development. Available as text for teacher preparation programs.

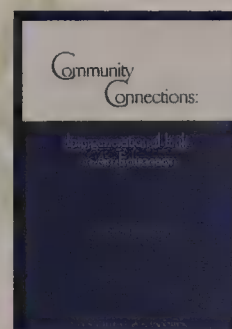
Limited Quantity!

228 pgs. (1995) ISBN 0-937652-87-3
\$22.00; NAEA Members \$15.00

LIFELONG LEARNING

202 Community Connections: Intergenerational Links in Art Education

Angela M. La Porte, Editor. Intergenerational programs have become widespread since the mid-20th century, emphasizing "activities that increase cooperation and exchange between any two generations. Typically, they involve interaction between young and old in which there is a sharing



of skills, knowledge, and experience." They developed in response to concerns that different age groups had become socially

isolated from one another. Sociologists and gerontologists became convinced of the social and psychological benefits of intergenerational activities, such as elevated self-esteem and sense of autonomy among seniors and improved attitudes of each age cohort towards the other.

161 pgs. (2004) ISBN 1-890160-26-1
\$25.00; NAEA Members \$20.00

278 Crossroads: The Challenge of Lifelong Learning

Dale H. Fitzner and Madeline M. Rugh, Editors. This timely book focuses on continuing education, the aging process, and implications for growth and renewal in later life. Leading art educators share their philosophies for motivating older adults to explore art, widen their views, and develop skill, self-confidence, and enjoyment of the art process. The authors offer examples and details of numerous successful art education projects with older adults. Remarks by students who comment on their personal learning discoveries are also included. Art educators who work with special populations will find help in the chapters on instructing older adults deemed physically challenged or who live in special care facilities.

168 pgs. (1998) ISBN 0-937652-96-2
\$22.00; NAEA Members \$15.00

NAEA ARCHIVAL SERIES

247 Instant Art, Instant Culture: The Unspoken Policy for American Schools

Laura H. Chapman. Chapman critically examines the reasons for the token educational programs many schools offer in all the arts, including music, dance, and theater, but with particular emphasis on the visual arts. She writes on the impor-



tance of effecting change in attitudes and school practices that actually prevent many children from studying arts on a regular basis, with much

of the book providing suggestions for improving school instruction in the arts. Topics include: What should be taught in an arts program and who should teach it; why a school curriculum should include the arts, sciences, and humanities as core subjects for all students; how to improve teacher education programs; what models for change have been suggested by various panels and federal groups, and how effective they would be.

224 pgs. (Reprinted 2005)
ISBN 0-8077-2722-9
\$25.00; NAEA Members \$20.00

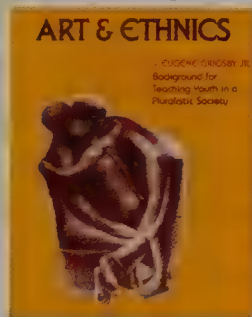
269 Aesthetics and Criticism In Art Education

Ralph Smith, Editor. This was the first book of its kind to indicate the relevance of aesthetics, art history, and art criticism to the theory and practice of art education. It contributed to subsequent interest in aesthetic education and anticipated one of the major developments in art education during the '80s and '90s, the approach known as discipline-based art education that emphasizes grounding instruction in the four interrelated disciplines of art making, art history, art criticism, and aesthetics. 508 pgs. (Reprinted 2002)

ISBN 1-890160-19-9
\$25.00; NAEA Members 20.00

282 Art & Ethnicity

J. Eugene Grigsby, Jr. "The first in-depth review of issues and reasons for representing the ethnic diversity of artists and art in our teaching, based on the author's



own research, wisdom and skill as a teacher," says Laura Chapman. Grigsby has identified major issues and offers insight

about the meanings of diversity—ethnic understanding, cultural differences and models for students, religion, art heritage, protest components including three major aspects of ethnic art. Teachers of art need to address cultural differences in their teaching. Unless these differences in values and attitudes are bridged, the teacher will have a difficult time helping students grow in their own cultural art forms. That is the central theme in this book and a major lesson art educators should teach.

147 pgs. (Reprinted 2000)
\$25.00; NAEA Members \$20.00

266 Educating Artistic Vision

Elliot Eisner. An NAEA 1997 reprint of the classic art education text to celebrate NAEA's 50th Anniversary. Important text for future teachers and members and for libraries and staff development collections.

354 pgs. (Reprinted 1997)
\$25.00; NAEA Members \$20.00

270 Becoming Human Through Art

Edmund Burke Feldman. An NAEA 1997 reprint of the classic art education text to celebrate NAEA's 50th Anniversary. *Becoming Human Through Art* is an important text for future teachers and for libraries and staff development collections.

389 pgs. (Reprinted 1997)
\$25.00; NAEA Members \$20.00

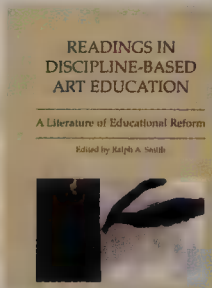
237 Understanding Children's Art for Better Teaching

Betty Lark-Horovitz, Hilda Present Lewis, and Mark Luca. Loaded with images of children's work, *Understanding Children's Art* is directed at early childhood, elementary, and middle level education. It contains a host of examples of practical research on children's art. Many chapters examine individual and cultural aspects; children's attitudes toward art; planning and teaching in the elementary school; creativity; and relating art to other areas of the curriculum. Recognized as one of the significant art education texts, it continues to provide rich insights for teaching and learning in our schools.

259 pgs. (Reprinted 1999)
\$25.00; NAEA Members \$20.00

220 Readings in Discipline-Based Art Education: A Literature of Educational Reform

Ralph A. Smith, Editor. This sourcebook is the result of more than 2 years of research



by Smith with 42 chapters by prominent art educators—scholars, practitioners, and researchers. The reader will find an array of DBAE ideas and practice. Contributors to this anthology identify major issues and offer indepth views about the meaning, interpretations, and characteristics of DBAE. They offer guides on artistic and aesthetic development, preservice and inservice for teachers, staff development, and teacher preparation. Several chapters examine the functions of museums and the evaluation

of museum education programs. There are provocative chapters about learning outcomes; teaching art history; types of art criticism; issues of gender, and multiculturalism; and the relationship of art education and postmodernism.

429 pgs. (1999) ISBN 1-890160-12-1
\$25.00; NAEA Members \$20.00

NAEA INVITED SCHOLAR SERIES

279 Cultural Diversity and the Structure and Practice of Art Education

June King McFee. The author offers a rich historical collection of papers, lectures, and personal reflections on changing social perceptions, cultures and subcultures, aesthetic trends, and focal points in art education, theory, and practice over the past four decades in order to better understand the profession today from the perspective of its social science foundations. It notes the contributions of the civil rights and women's movements, and provides personal reflections on the effects of such social reforms on professional/academic roles.

200 pgs. (1998) ISBN 0-937652-76-8
\$22.00; NAEA Members \$15.00

227 Thinking in Art: A Philosophical Approach to Art Education

The late Charles M. Dorn. *Thinking in Art* is the starting place for anyone writing or revising an art curriculum! It uses a philosophical approach to help art teachers test their own educational values in order to design art curricula. Through the analysis of historical, philosophical, critical, and aesthetic systems, art teachers are shown how to link student creative thinking, critical thinking, and creative artmaking into the kinds of school learning the visual arts do best. An important text for university art education programs to help future teachers shape the design of their art curriculum.

180 pgs. (1994) ISBN 0-937652-69-5
\$22.00; NAEA Members \$15.00

212 Collaboration in Art Education

Al Hurwitz. An eloquent "journey" into possibilities in group art experiences both inside the classroom and out in the community, all grade levels. The book is filled with specific examples of teaching experiences, fully illustrated. For every professional library.

58 pgs. (1993) ISBN 0-937652-67-9
\$18.00; NAEA Members \$11.00

246 The World of Art Education

The late Vincent Lanier. You are sitting across from Lanier in a one-to-one conversation as he reviews his career, explains his philosophy of life, and recalls some art educators who have had an impact upon his views. He explains his insistence that art education deal with social issues, popular culture, and the media, and he shares some comments on films in which he finds deep meaning.

Limited Quantity!

56 pgs. (1991) ISBN 0-937652-57-1
\$15.00; NAEA Members \$10.00

252 Teaching Art and So On

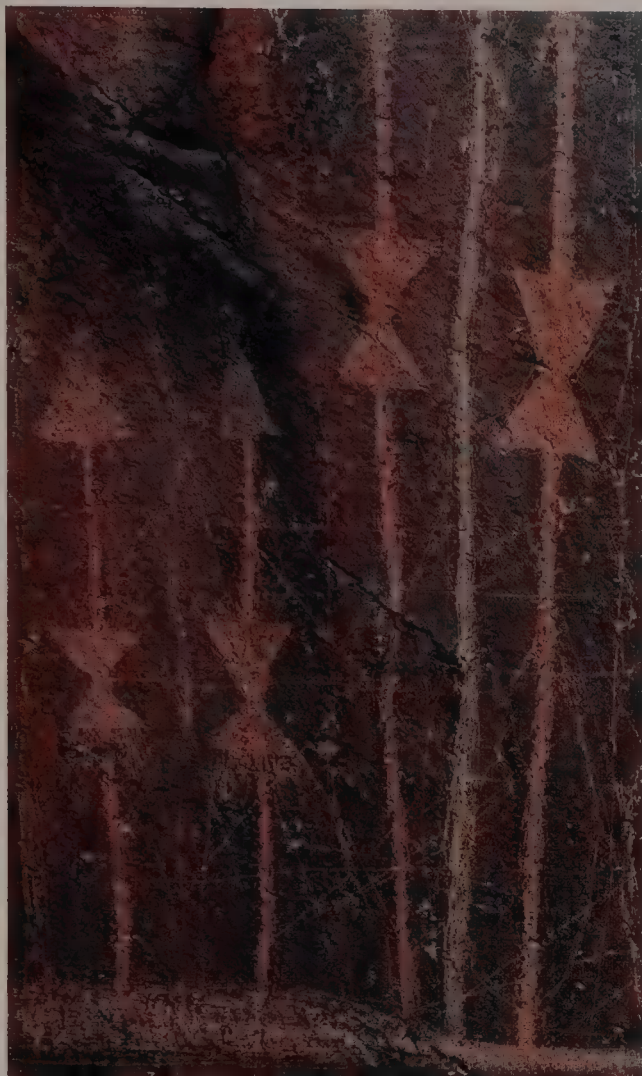
Edmund Burke Feldman. Noted Scholar Series. On Art Theory—"I think theory should have a shelf-life of at least a generation; it should be valid for a longer period than it takes to write a dissertation; and it should be the product of mature reflection upon the art created in many climes, at many times, by many peoples. Most important, art education theory should be centered on processes that lead to, or flow from, the production of visual images. In other words, leave the brain physiology to neuroanatomists." On Technology—"Educators tend to think that when a new kind of hardware comes along it should be incorporated somehow into our instructional delivery system. But that, I fear, is a rather simple-minded way to respond to a new technology. Thus far, teaching with computers has not accomplished much that matters; watching films instead of reading books does not solve our basic educational problems; and substituting photography for drawing makes little sense from an artistic standpoint."

27 pgs. (1994) ISBN 0-937652-84-9
\$7.00; NAEA Members \$5.00

NAEA POINT OF VIEW SERIES

228 Design for Inquiry: Instructional Theory, Research, and Practice in Art Education

Elizabeth Manley Delacruz. This unique book translates instructional theory and research into today's curriculum for student learning in art. It is loaded with substantive examples of instructional methods, instructional strategies, learning principles, motivation, and research on teacher effectiveness. It focuses on teaching and teacher effectiveness, a comparison of instructional methods, a discussion of learning and motivation (including the



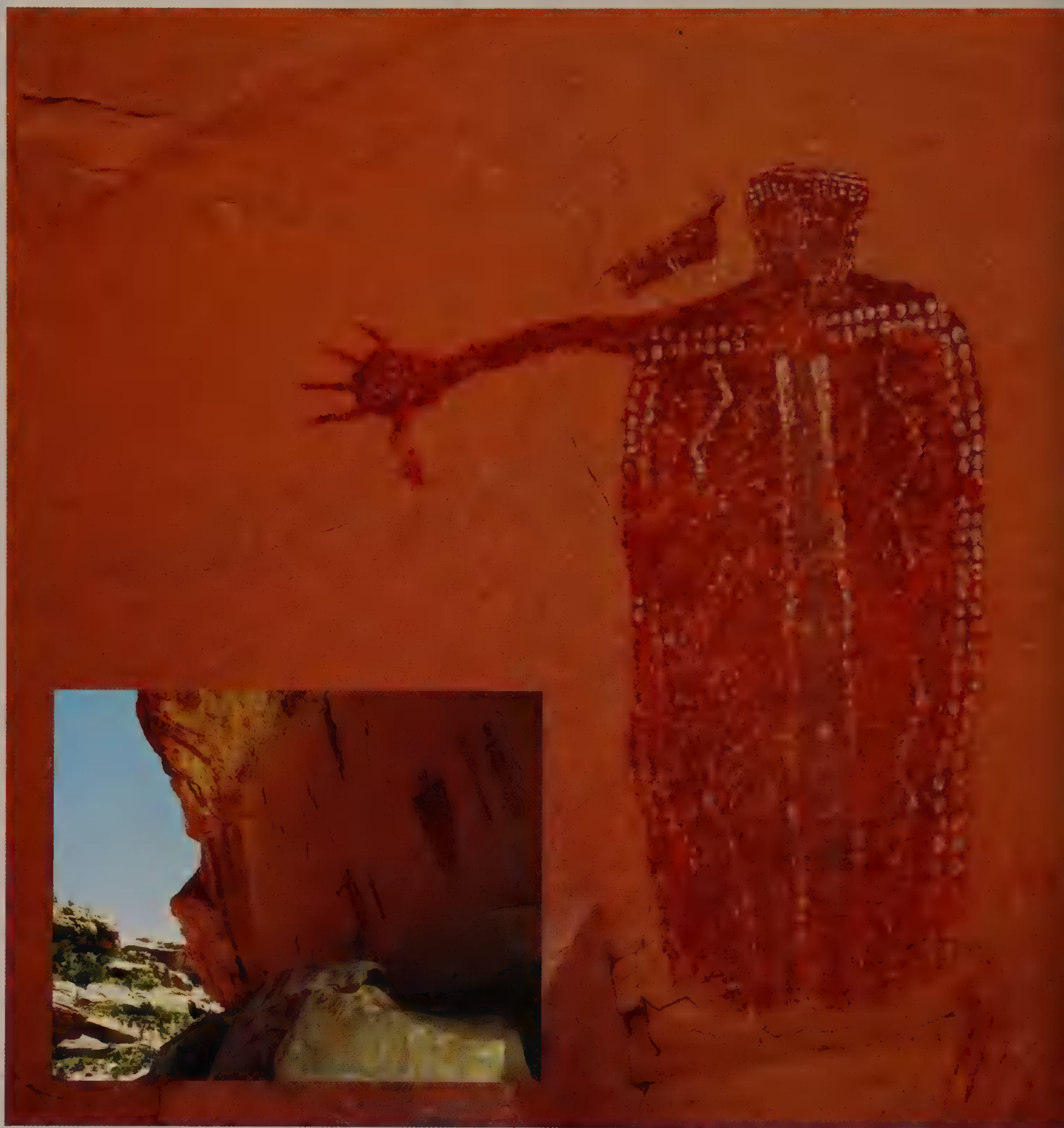
Detail from *Spears at Los Aguales*.
Near Santa Fe, New Mexico.
Photograph by Grant Luckhardt.

Investigating the Mysteries of Native American Rock Art

BY PAULA EUBANKS

Recommended for grades 4-8

A mystery is anything that is kept secret, remains unexplained, or is unknown. Mysteries are anything that presents features or qualities so obscure as to arouse curiosity or speculation. A mystery can also be a secret rite or ritual such as those depicted in the ancient Roman wall murals at the *Villa of the Mysteries*. Both approaches to the meaning of this word are important when investigating rock art. Almost nothing in archeology around the world has been the subject of so much speculation or such wild theories as the first images created by prehistoric peoples. Our lives today are so different from the lives of the people who made ancient rock art that it is hard to even imagine the contexts in which these works were made or the purposes of them. Some seem to have been just doodlings with no apparent meaning or purpose. Some rock art probably had practical purposes such as to mark territory, keep records, record events, or mark time as part of a solar calendar. Other rock art images, however, were likely made for ceremonial, religious, or magical purposes and probably involved the participation of a shaman, or ancient priest (Barnes, 1982). Since there are no written records, just the rock art and the mysteries surrounding it remain.



Perfect Panel. Utah. 3,000-1,000 BCE.
 Photograph by Paula Eubanks.

The oldest images made by our species, painted on and pecked into rock, are found all over the world. Almost anywhere exposed rock can be found, people made marks on it. The oldest rock art was made in Africa and Europe and is 8,000-14,000 years old (Coulson & Campbell, 2001). Rock art in North America is comparatively newer, only 3,000-5,000 years old. The Four Corners region, where Utah, New Mexico, Arizona and Colorado meet, is especially rich in rock art. Only archeological evidence of the Anasazi and Fremont cultures who lived in this area remains. Though no written records exist about the way of life of these people, it is possible to discern clues to the mysterious meanings and uses of rock art by examining possibly related



cultural practices of the Native Americans who live in the Four Corners region today.

Solving mysteries is always an attractive proposition to students, but great care must be taken not to infer too much when speculating on the context in which this art was made. The principle of Ockham's Razor, that the simplest explanation is probably the best, is a good rule to follow (Barnes, 1982). Also it is important not to assume that any one explanation is correct until you have proof.

The study of rock art presents opportunities to use instructional strategies that encourage higher-level thinking (Marzano, Pickering, & Pollock, 2001). Through engaging in the discussions, research, hypothesizing, and art activities presented in this Instructional Resource, the following *learning objectives* will be achieved:

- Students will cooperate to explore and record information about the geography, climate, geology of the Four Corners Region, and the contemporary culture of its native peoples.
- Students will generate hypotheses about the purposes of rock art and the lives of the people who made it.
- Students will compare rock art and contemporary images that are part of our visual culture, as well as the differences in the materials used to produce them.
- Students will create images on ceramic tiles, based upon impulses similar to those that might have motivated rock artists.
- Students will cooperate to create a mural depicting milestones in their lives and cultures, with paint made from natural pigments.

About the Artwork

Perfect Panel

Utah. 3,000 BCE to 1,000 BCE

The Anasazi pictographs on *Perfect Panel* are painted with natural pigments on the wall of an alcove high within a canyon, which is reached only by the most persistent climbers. *Pictographs* are paintings on light colored rock surfaces made with such natural pigments as blood, colored clays, and plant juices. They are often found, like the one in the photograph shown here, on inward sloping rock walls where the images have some protection from weathering. Dating can be accomplished through chemical analysis, which requires testing bits of paint, but because the process involves destroying part of the painting, researchers often prefer to date pictographs using stylistic characteristics.

The Panel's subject matter includes animals, snakes, and human figures called anthropomorphs that are 8 feet high. It is no mistake that the figures have six fingers on their hands. That was a common trait among the Anasazi. The snake designs used on the clothing are believed to symbolize power, masculinity, and fertility. The Anasazi believed snakes were special animals because they emerged magically from the earth. The modern Hopi Indians, who may be descendants of the Anasazi, dance with rattlesnakes in their teeth during some ceremonial dances, leading to the assumption that the Anasazi might also have used snakes in ceremonies.

Discussion

Ask students the following questions to guide their initial hypothesizing.

- Who might be the people depicted? Are they special among their people or might they have served a special role? How so?
- What does this especially remote location tell us about the possible purpose of these paintings? Who might have come to see these works and why? What kinds of activities might have occurred in this alcove?
- What are some hard-to-reach places in our time? What special meanings are attached to those places? Who goes to hard-to-reach places in our culture and why?



Spears at Los Aguales. Near Santa Fe, New Mexico. 1100-1400 CE. Photograph by Grant Luckhardt.

Activity

Using such resources as those listed at the end of this Instructional Resource, have students work in groups to research the similarities and differences between art materials that are natural, like the Anasazi used, and those that are man-made and used today. As a part of their research have students explore their own environment to develop a palette of natural pigments from such sources as earth, soot, plants, and animals. Have them compare their palettes with commercially available paints.

To apply what they have learned, have the groups brainstorm about important rites of passage in their own lives and how these might be depicted. Using large paper, students can create a mural depicting important milestones in the lives of people of their age and cultures. They should create paint from pigments that the students found in their environment by mixing the natural pigments with glue, as a binder, and water. Either as a motivational activity or as closure to their artmaking, read with the students "Motel of the Mysteries" (Macaulay, 1993), which is about young people in the future discovering a motel and speculating about the purpose of its contents. Conclude by asking students to imagine which aspects of their murals might be mysteries to people in 3,000 years.



Guardian Figure with background. McConkie Ranch, near Vernal, Utah. 500-800 CE. Photograph by Grant Luckhardt.

About the Artwork

Spears at Los Aguales

Near Santa Fe, New Mexico. 1100-1400 CE

These huge 7- to 9-ft tall spears are *petroglyphs*, images pecked, cut, scraped, or ground out of the rock. Ancient artists used sharp stones to peck into the *desert varnish*, a dark coating on the surface of rock caused by weathering. This persistent tapping into the stone wall resulted in a series of dots, revealing the lighter color beneath the desert varnish and thereby creating permanent images. Such images are found hidden deep within caves, perched high in canyon alcoves, or on rocks easily reached by anyone. As time passes, a patina, a mineral coating, forms over the images. Analyzing the amount of patina on the rock and the stylistic characteristics of the images is how anthropologists date petroglyphs.

The *Spears at Los Aguales* were found in a blind canyon in New Mexico and probably date to 1100-1400 CE. Blind canyons are the blind alleys or cul-de-sacs of the ancient world used to entrap animals. This one has steep 30-ft vertical walls that only a Bighorn sheep could likely climb. Hunters probably drove game into the canyon in hopes of trapping them in a space where the hunters' spears and arrows could be concentrated, thereby increasing the chances of a successful hunt. The hourglass-like shapes appearing in the middle of the spears represent banner stones, weights that balanced the spears making them accurate, deadly weapons. Other images at this site show hunters, hunting dogs, and game flushers, the people who forced the animals into the canyon.

Discussion

Ancient people might have ensured a successful hunt by performing a mysterious and magical ceremony. Ask students to speculate about what such a ceremony might have been like.

- Who would have participated in the ceremony? What roles might people have played in the ceremony? Were animals present? What kind? At what time of day might the ceremony have occurred? Would there have been music or other sounds? What could have been used to produce those sounds?
- What kinds of ceremonies are performed today in support of successful endeavors?
- In our contemporary culture, how and where do we picture things that we want and need? How do we signal that food can be found nearby? What symbols do we use in our visual culture related to securing food and clothing?

Activity

Have students individually or in groups research the geography, geology, climate, and biology (plants and animals) in our western canyon country. Also, have them find out what has been discovered at Mesa Verde and Chaco Canyon regarding how the Anasazi and Fremont cultures lived.

From their research, students should speculate about the way of life of the people who made this rock art—what they ate, what sheltered them from the weather, how they spent their time? To aid students in organizing their research and forming hypotheses regarding the Native American cultures, have them create illustrated charts comparing ancient life and culture to their own. Categories on the charts could include food, shelter, transportation, and clothing. The wants and needs of ancient people might have been different from today, but the impulse to picture what we want still exists.

What does it take in our culture to be considered an artist? How and why is the status and role of artists different in contemporary culture from that of the rock artists?

About the Artwork

Guardian Figure

McConkie Ranch, near Vernal, Utah. 500-800 CE

The *Guardian Figure* is especially mysterious. The image is 8 feet high and located in a canyon on a rock wall about 12 to 16 feet from the ground. The guardian has a commanding view of the valley below. The breastplate, sash, and the two feathers coming out of the figure's hair indicate that it might represent a shaman or a dance leader from the Fremont culture, northern neighbors of the Anasazi.

Discussion

Ask students to speculate about the purpose of the *Guardian Figure*.

- What role might this figure serve? Was it an announcement, a warning, a memorial, an advertisement? The image is referred to as a guardian figure, so what might this figure be guarding? What are some visual images in our society that serve similar purposes to that of the guardian?
- Why was it placed so high above the ground? How did the artist get up there? What status and role might the makers of this art have held in their culture? What skills did they need? How might they have been trained?
- What does it take in our culture to be considered an artist? How and why is the status and role of artists different in contemporary culture from that of the rock artists?

As an alternative or follow up to discussion, students could write an essay either hypothesizing on the meaning and role of the *Guardian Figure* or identifying similar types of images from contemporary cultures and comparing their purpose and use with the rock art image.

About the Artwork

Abstract Symbol at Three Rivers

New Mexico. 900-1400 CE

Three Rivers Petroglyph Site is a hill rising up out of the flat plain of the northern Chihuahuan desert in northern New Mexico. The site covers about 50 acres and includes more than 21,000 petroglyphs, images of animals, birds, people, fish, insects, plants, and some abstract images like the one reproduced in this Instructional Resource (www.desertusa.com/mag98/mar/poi/du_3rivers.html). For the convenience of visitors who come to Three Rivers to see one the largest concentrations of rock art in the desert southwest, a walking path winds through the area among the rocks and images. Between 900 and 1400 CE the Jornada Mogollon people lived in the Three Rivers area and probably made the images found all over the rocks. They were farmers who lived in adobe houses like the Anasazi who were their neighbors and trade partners. As did the Anasazi, the Mogollon people mysteriously disappeared. Perhaps they moved away or gave up their agricultural lifestyle to become nomadic hunter-gatherers. Unlike the alcove where *Perfect Panel* is located, this is a very accessible and public place.

Some rock art is abstract like the images on the rock at Three Rivers. The design may be a simplified version of something in the artist's world or it could have a more abstract meaning. The artist who made it and the people who saw it may have understood it perfectly, but we can't read it because we don't know that code.



Abstract Symbol at Three Rivers. New Mexico. 900-1400 CE. Photograph by Paula Eubanks.

Discussion

The great variety of subjects at Three Rivers make questions about the purposes of this art especially intriguing. Pose the following questions to students.

- What might the easily accessible location of these petroglyphs tell us about their meanings? What purposes could they have served?
- What might the abstract petroglyphs represent? Might they be symbols or simply decorative designs? Why?
- What different purposes might abstraction have served in ancient cultures than for artists today?

Activity

Ask students to make a list of the abstract symbols they see every day. Once the lists are finished, have the students consider two questions.

- Which symbols will be well understood in 1400 or 3000 years, and which ones will probably become a mystery?
- Why would some of the abstractions continue to communicate their meaning clearly in the future, while others probably won't?

Have students make another list of important objects, events, practices, institutions, or rituals from their culture that they would depict in images that could survive for hundreds or thousands of years and be understood. Next, individually students should design three abstracted geometric symbols of things that are personally important. Students should then work cooperatively to choose one abstraction from each student's designs that most effectively communicates its meaning. In this process students should also strive to come up with as wide a variety of symbols and/or meanings as possible. Each student will then carve the selected symbol into a ceramic tile to be fired by the teacher. The final collection of tiles should be displayed somewhere in the school. It could be fun and informative to have other students in the school try to guess what the tiles mean.

Assessment

Students should generate charts of the most significant hypotheses they developed regarding Native American rock art, artists, and culture. Each hypothesis should be supported with key information and findings that identify what aspects of the hypothesis are supported by facts and what remains a mystery. Images acquired through the students' Internet research could be affixed to the charts. For older grade levels or as an additional assessment, students could write an essay comparing the role of art and artists in Native American culture and in their own contemporary culture. Rubrics could be used to evaluate either or both of these assessment strategies.

Paula Eubanks is recently retired from Georgia State University and can be reached at pkeubanks@gsu.edu.

RESOURCES

- Barnes, F. (1982). *Canyon country prehistoric rock art*. Salt Lake City, UT: Wasatch Publishers.
- Coulson, D. & Campbell, A. (2001). *African rock art: paintings and engravings in stone*. New York: Harry Abrams.
- Marzano, R. Pickering, D. & Pollock, J. (2001). *Classroom instruction that works: Research-based strategies for increasing student achievement*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Macaulay, D. (1993). *Motel of the mysteries*. Boston, MA: Houghton Mifflin.
- Schaafsma, P. (1989). *Indian rock art of the southwest*. Albuquerque, NM: University of New Mexico Press.
- The World Heritage. (1990). *Prehistoric rock art*. Chicago: Children's Press.

WEBSITES ABOUT ROCK ART

www.Rockart.org
www.une.edu/au/arch/ROCKART/MMRockArt.html
www.Bradshawfoundation.com
www.africanrockart.org
www.jqjacobs.net/rock_art
www.raysweb.net

WEBSITES ABOUT ANASAZI AND FREMONT CULTURES

www.mnsu.edu/emuseum/cultural/northamerian/anasazi
media.graniteschools.org/Curriculum/anasazi
www.cdli.ca/CITE/anasazi.htm
www.staa.org/FREMONT
www.fourcorners.net/ccyc.People.html
www.nps.gov/care/petpull.htm
www.cpluha.nau.edu/People/fremont
www.desertusa.com
www.deloit.edu

AUTHOR NOTE

The author gratefully acknowledges the help of Dr. Grant Luckhardt and Mr. Jim Duffield in getting to rock art sites in the Four Corners region and in the preparation of this material.

In-between...

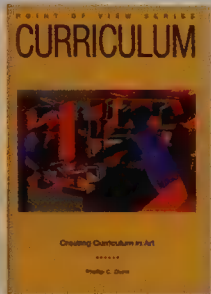
Although in-between spaces can be deliciously mysterious, how can we investigate them without invading or disrupting someone else's space?

relationship between teacher attitude and student success), and a look at daily life in the classroom from both teacher and student perspectives. The section "What is Good Teaching?" is especially helpful for self-reflection and evaluation.

94 pgs. (1997) ISBN 0-937652-98-9
\$18.00; NAEA Members \$11.00

256 **Creating Curriculum in Art**

Phillip Dunn. *Creating Curriculum in*



Art outlines the theoretical orientations for art curricula, the five critical areas for art curriculum development, an examination and analysis of curricular approaches,

and a discussion of student evaluation and art program assessment. This book translates art theory into curriculum—and into daily practice for the art teacher, curriculum coordinator, and for the school administrator. *Creating Curriculum in Art* is a central text for anyone teaching, redesigning, writing, planning, or assessing an art curriculum. Indispensable for libraries, and staff development collections.

96 pgs. (1995) ISBN 0-937652-88-1
\$18.00; NAEA Members \$11.00

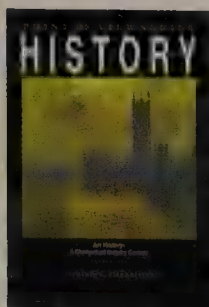
214 **Aesthetics: Issues and Inquiry**

E. Louis Lankford. The author sets out in this book to familiarize or acquaint the reader with the major topics and issues in aesthetics. He succeeds admirably in creating a handbook for educators wishing to incorporate aesthetics in their art programs—from elementary and secondary art teachers to higher education professionals to museum educators. From a comprehensive look at what aesthetics is to a brief view of human development in relation to art learning to a complete system for introducing aesthetics to students and moving them progressively toward more complex forms of aesthetic inquiry, this book aims for the practical concerns of the classroom educator.

106 pgs. (1992) ISBN 0-937652-60-1
\$18.00; NAEA Members \$11.00

213 **Art History: A Contextual Inquiry Course**

Virginia L. Fitzpatrick. In chapters on methods of historical inquiry, history of instruction in art history, research on the teaching of art history, and current practices and recommendations, the author



leads the reader through a student-inquiry course of art history. The book includes suggested activities for five levels of child develop-

ment, from preschool to high school, and sample lessons for all levels. Guidelines for correlating and integrating art history with other subjects and with other art areas are spelled out, including suggestions for implementing an art history component to the curriculum.

78 pgs. (1992) ISBN 0-937652-59-8
\$18.00; NAEA Members \$11.00

242 **History, Theory and Practice of Art Criticism in Art Education**

The late Jim Cromer. The history and development of aesthetics and art criticism from ancient Greek civilization to the present time, with sample instructional units relating art criticism, art history, and art production.

93 pgs. (1990) ISBN 0-937652-50-4
\$18.00; NAEA Members \$11.00

241 **Studio Art: Praxis, Symbol, Presence**

The late Marilyn Zurmuehlen. A beautiful book! Read it, and you go on three adventures: Observe the talk, excitement, and creative wonder as first graders make desk blotter; go exploring with some fifth graders out into the woods to express with sticks, rocks, earth, and cameras.; and experience creative storytelling with high school youth on their search for personal meaning that leads to sculpture. The whole book is about "relevance."

68 pgs. (1990) ISBN 0-937652-51-2
\$18.00; NAEA Members \$11.00

POLICY AND ADVOCACY RESOURCES

235 **Art Education: The Development of Public Policy**

The late Charles M. Dorn. This book acquaints the reader with effects of government and foundation policy interventions on the curriculum of K-12 art schooling, the influences of these policies on how we view art and artists, and how art educators are governed by the policymaking process.

Historically the book provides a 50-year overview of art education curriculum reform from a policy perspective through the identification of various federal and private efforts to influence the K-12 art curriculum, the policy windows which

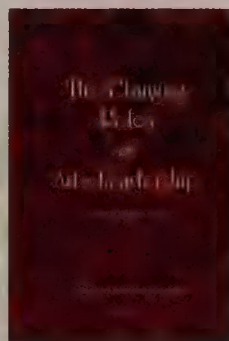
provided the political opportunities to initiate sometimes unwanted curricular changes, and the special interests outside the field who have sought to imitate change.

Examples are of public policy interventions, monopolies, and rules initiated by governments and foundations in order to ensure compliance. Put at risk by this process was the idea that the child should be educated as the artist and that K-12 education is to foster creative learning.

228 pgs. (2005) ISBN 0-9715402-9-2
\$35.00; NAEA Members \$30.00

225 **The Changing Roles of Arts Leadership**

Bonnie Rushlow, Editor. The role and expectations of the arts supervisor and administrator have expanded beyond managing personnel and programmatic activities to informing policy decisions. Legislation such as the *No Child Left Behind Act* exacerbated this paradigm shift. Thus, the role of arts supervisors



and administrators as leaders of change has become more critical than ever. The authors understand the implications of this shift and the resulting changes in the responsibilities

and expectations for effective arts administration. Section I provides a historical articulation of the changing demands on arts administrators and their attributes. Section II suggests venues for informing policy decisions—a quality that differentiates the requirements and expectations of today's art supervisors and administrators from those in the past. Section III highlights the need for arts supervisors and administrators to have: (1) an acuity for informing local policy decisions; (2) a proclivity for understanding the implications for national policy for local arts education programs; and (3) an understanding of research-based arts education reform to move the field forward.

212 pgs. (2005) ISBN 1-890160-29-6
\$25.00; NAEA Members \$20.00

248 **Elementary Art Programs: A Guide for Administrators**

This volume addresses fundamental issues central to the administration of elementary art education in American schools. It answers questions about key standards concerning content, materials, instruction, and more. This guide also addresses

fundamental questions school administrators should ask about elementary art programs and is an important policy resource. It is also designed to provide suggestions on organizing, implementing, and assessing elementary art programs. Includes sample floor plans and photos of assorted storage units, sinks, tables, and much more. Use with parents, community groups, and architects.

24 pgs. (2004) ISBN 0-937652-58-X
\$15.00; NAEA Members \$10.00

250 **School Art Programs: A Guide for School Board Members and Superintendents**

Guidelines for school administrators concerning what students should learn in art; components of the art program; curriculum and instruction; professional development; scheduling, facilities, and equipment/materials; evaluation; staffing; budgeting; and related issues. An excellent policy and advocacy resource.

28 pgs. (1992) ISBN 0-937652-64-4
\$10.00; NAEA Members \$5.00

224 **Promoting School Art: A Practical Approach**

Phillip Dunn. The need to promote art education goes on, year by year. Put this book to work for you now: how to get school administrators and community leaders on your side; how to organize a group to enlist the support of legislators; how to use newspapers, TV, and radio to the best advantage.

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\$12.00; NAEA Members \$6.00

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414 Quality Art Education: An Interpretation

Concise document that clearly and convincingly scrutinizes each component of the National Art Education Association's goals and makes clear the reasons for NAEA's position on art education.

(1986) ISBN 0-937652-45-8
\$4.00; NAEA Members \$2.00

411 Youth Art Month

Full of helpful suggestions for celebrating Youth Art Month, this brochure can help you plan programs to demonstrate the value of art in education. Co-sponsored by the NAEA and the Council for Art Education.

No charge for single copy; donated by the Council for Art Education.

POSTMODERNISM RESOURCES

233 Art Education: Content and Practice in a Postmodern Era

James Hutchens and Marianne Suggs, Editors. This book examines the effect of postmodern discourse on the content and practice of art in the K-12 schools and university preservice education programs for art teachers. It calls for a rethinking of the "elements and principles, creative self-expression, art in daily living, discipline-

based forms, and multicultural forms." An important resource for professional development programs, teacher preparation, and those updating or revising their art curriculum.

158 pgs. (1997) ISBN 0-937652-95-4
\$22.00; NAEA Members \$18.00

263 Art Education: Issues in Postmodernist Pedagogy

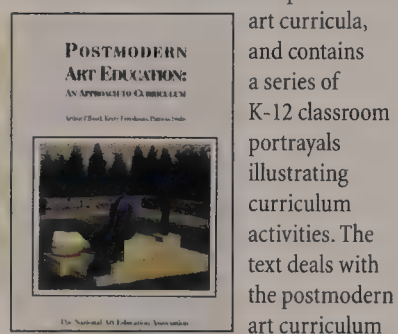
Roger Clark. Loaded with "postmodern curriculum examples," this book contains explicit discussion on multiculturalism, reconstructive art, and essentialism, with numerous illustrations for adapting, revising, and updating art curricula. Extraordinarily wide in scope, it deals with postmodern issues for all levels—preschool through university. First of its kind, it is the only collection of detailed postmodern and Canadian curricular perspectives for the art education profession.

114 pgs. (1996) ISBN 0-937652-94-6
\$20.00; NAEA Members \$14.00

[For Canadian residents and CSEA NAEA Members, orders should be placed from the CSEA National Office, 675 Samuel de Champlain, Boucherville, Quebec, J4B 6C4, \$19.00 (CD) NAEA Members, and \$27.00 (CD) Non-NAEA Members. Canadian shipping/handling is \$3.00 (CD) per book.]

262 Postmodern Art Education: An Approach to Curriculum

Arthur Efland, Patricia Stuhr, and Kerry Freedman. This book contains detailed examinations of multiculturalism, modernism, and cultural theory, with numerous illustrations for the postmodern



art curricula, and contains a series of K-12 classroom portrayals illustrating curriculum activities. The text deals with the postmodern art curriculum for all levels—preschool through university. It serves as an important resource for professional development programs, teacher preparation, and those updating or revising their art curriculum. The six chapters describe the implications of the postmodern philosophy as a curriculum problem; describe how and why postmodern ideas have gained currency in the humanities, art history, and current educational discourse. Also provides char-

acteristics of a postmodern curriculum and suggests implications for practice, with sample lessons at elementary and secondary levels.

146 pgs. (1996) ISBN 0-937652-89-X
\$20.00; NAEA Members \$15.00

RESEARCH IN ART EDUCATION

292 Handbook of Research and Policy in Art Education

Elliot Eisner and Michael Day, Editors. This volume marks a milestone in the field of Art Education. Sponsored by the National Art Education Association and assembled by an internationally known group of art educators, this comprehensive 36-chapter handbook provides an overview of the remarkable progress that has characterized this field in recent decades. Organized into six sections, it profiles and integrates the following elements of this rapidly emerging field: history, policy, learning, curriculum and instruction, assessment, and competing perspectives. Because the scholarly foundations of art education are relatively new and loosely coupled, this handbook provides researchers, students, and policy makers (both inside and outside the field) an invaluable snapshot of its current boundaries and rapidly growing content. It provides much needed definition and intellectual respectability to a field that as recently as 1960 was more firmly rooted in the world of arts and crafts than in scholarly research.

888 pgs. (2004) ISBN 0-8058-4972-6 [paper]
\$130.00; NAEA Members \$90.00

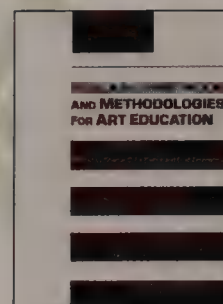
231 Art Teachers in Secondary Schools: A National Study

The findings in this study are revealing, provocative, and challenging; it answers questions about teachers: how many art teachers are full-time; what is the average number of art faculty, how many hold bachelors degrees and how many hold a standard teaching certificate in art education? Schools: what are the art enrollment trends and class sizes; how many require art for graduation or conduct assessments in art; how many have art supervisors? Curriculum and instruction: how many align with the National Visual Arts Standards; what is the most used instructional method; what is the most selected goal for student learning; what assessment methods are used? Teacher professional development and teacher evaluation: what is the typical professional development activity; how often are art teachers evaluated, and by whom?

50 pgs. (2001) ISBN 1-890160-17-2
\$15.00; NAEA Members \$10.00

234 Research Methods and Methodologies for Art Education

Sharon D. La Pierre and Enid Zimmerman, Editors. Chapters in this book address both methods and methodologies for conducting contemporary research in art education. This book contains research methods that can be used specifically to study aspects of the field of art education. Is there a difference between research



procedures used in the arts and those used in the sciences, such as the behavioral, life, or physical sciences? These methods have been proven to contribute to research knowledge within the field. Researchers in art education are looking, thinking, and observing from an artistic perspective and creating new parameters that reflect a knowledge base directly related to the arts. 264 pgs. (1997) ISBN 0-937652-97-0
\$22.00; NAEA Members \$18.00

260 Creating a Visual Arts Agenda Towards the 21st Century

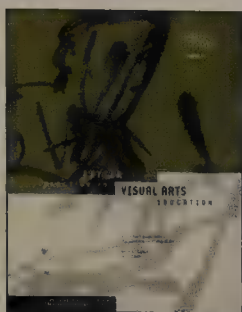
Enid Zimmerman, Chair. This research anthology addresses issues relevant to art teaching and student learning in a variety of educational contexts. Insights are offered at all levels of art education, from preschool through lifelong learning, in a variety of contexts both within and beyond schools, from a variety of populations with differing economic, social, racial, cultural, and gender perspectives. Chapters include Demographics, Conceptual Issues, Curriculum, Instruction, Instructional Settings, Student Learning, Program and Instructional Evaluation, Teacher Education.

90 pgs. (1996) ISBN 0-937652-92-X
\$10.00; NAEA Members \$5.00

New!

301 Better Practice in Visual Arts Education: Building Effective Teaching Through Educational Research

Karen Lee Carroll and James L. Tucker, Jr., Editors. This comprehensive reference, originally developed for the Maryland State Department of Education to support desired learner outcomes for visual arts



education, offers annotated bibliographic resources helpful to teachers looking for updates on

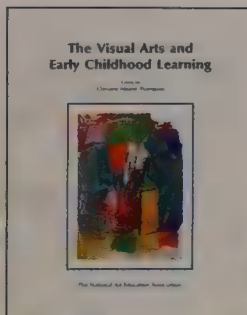
theory, research, and classroom practice. Includes discussions of General Practice for Visual Arts Education; Developing a Repertoire of Skills for Visual Perception and Artistic Response; Facilitating Investigations into Historical, Cultural, and Social Context; Facilitating Engagement with the Artmaking Process; and Facilitating Critical and Aesthetic Inquiry.

168 pgs. (2003/2007)
ISBN 978-1-890160-40-1
\$25.00; NAEA Members: \$20.00

SCHOOL/GRADE LEVEL RESOURCES

238 The Visual Arts and Early Childhood Learning

Christine Thompson, Editor. This anthology presents 21 chapters on early childhood art education. Important topics include: socialization through art experiences,



developmentally appropriate practices, narrative qualities of young children's art, historical and critical understanding, interdis-

ciplinary and museum approaches, artistically gifted early childhood students, and multiculturalism for early childhood youth. A required text for every classroom teacher preparation program and a central resource for staff development programs, libraries, and directors of instruction.

118 pgs. (1995) ISBN 0-937652-80-6
\$22.00; NAEA Members \$15.00

201 Art Education: Elementary

Andra Johnson, Editor. This major anthology on art education for grades K-6 is practical, confronting real problems; visionary, pointing to relevant solutions; and daring, offering strategies to change and reflect current trends. Chapters include the integration of students experiencing disabilities; the movement toward multiculturalism; improving public rela-

tions within the school system; aesthetics; evaluating student progress; art criticism; and much more.

222 pgs. (1992) ISBN 0-937652-61-X
\$22.00; NAEA Members \$15.00

222 Middle School Art: Issues of Curriculum and Instruction

Carole Henry, Editor. An anthology of 13 articles by distinguished art educators approaching the subject theoretically and practically. Beginning with a chapter on the nature of the middle school learner and his or her unique art education needs, the book covers a range of teaching methodologies, frameworks, and subject matters including storytelling, multicultural and semiotic instructional approaches, extended museum education experiences, grid drawing techniques, and special needs art education. Interspersed with these descriptions of innovative initiatives are chapters of a more purely theoretical nature on motivation, art as socially acceptable play, assessment, and the development of art historical understanding.

128 pgs. (1996) ISBN 0-937652-78-4
\$22.00; NAEA Members \$15.00

244 Secondary Art Education: An Anthology of Issues

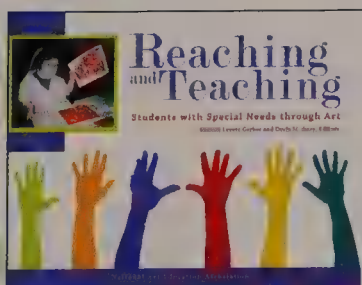
Bruce E. Little, Editor. Possibilities for making junior and senior high art programs truly relevant for students: innovative ways to teach art criticism; new approaches to interdisciplinary learning; how sketchbooks can motivate students; play and drama in the art class; the contributions computers can make; new vistas in multicultural art education; and ways art can enrich the lives of exceptional students.

252 pgs. (1990) ISBN 0-937652-53-9
\$22.00; NAEA Members \$15.00

SPECIAL POPULATIONS

No. 296 Reaching and Teaching Students with Special Needs through Art

Beverly Levett Gerber and Doris M. Guay, Editors. This book provides an overview of special needs students in the art room. It is written for art teachers and those who value the arts for students with special

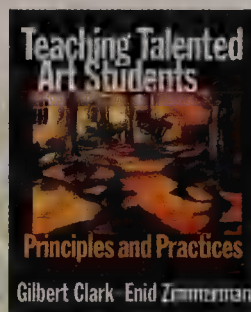


needs. The book provides current definitions and descriptions for specific special needs groups and recommends teaching strategies. Art lesson adaptations, behavior management strategies, and follow-up activities are included. The book addresses school-wide concerns: collaboration among teachers and school staff; art therapy and therapeutic teaching; para-educators in the art room; and resources for the arts for special needs students. Readers are also given step-by-step directions in order to obtain funding to expand their own teaching opportunities.

222 pgs. (2006) ISBN 1-890160-36-9
\$25.00; NAEA Members: \$20.00

294 Teaching Talented Art Students, Principles and Practices

Gilbert Clark and Enid Zimmerman. Based on more than 25 years of work and research in the field, Clark and Zimmerman present contemporary issues and theories regarding the education of artistically talented students. The authors



provide practical information on how teachers and administrators can develop curriculum and programs that help students

realize their visual arts talents. Clark and Zimmerman show how students should be encouraged to focus on communication and expression, create unique and complicated works using real-world issues and images, seek critiques from teachers and peers, and explore historical and contemporary imagery by other artists whose work relates to their own. Includes 40 illustrations and 35 figures that include practical applications of identification.

160 pgs. (2004) ISBN 0-8077-4445-X
\$25.00; NAEA Members: \$20.00

229 Creative Art For Learning

Merle B. Karnes. Sixty lesson plans in a wire-bound manual help preschool and elementary students develop skills and behavior necessary for later school success. Activities are also suitable for children with disabilities.

Limited Quantity!

108 pgs. (1979)
\$12.00; NAEA Members \$9.00

STANDARDS FOR ART EDUCATION

216 The National Visual Arts Standards

Jeanne Rollins, Chair. This resource lists what every student should know and do in the visual arts. Includes six content standards K-12. Standards are organized K-4, 5-8, and 9-12. These standards are essential for all art educators as the framework upon which to design art curricula and instruction for all grade levels, as well as for art teacher preparation programs. Officially presented to the Secretary of Education in 1994. A cardinal resource for curriculum and framework development.

36 pgs. (1994) ISBN 0-937652-65-2
\$15.00; NAEA Members \$10.00

409 Purposes, Principles, and Standards For School Art Programs

This revised publication is directed toward the promotion and recognition of educationally sound visual art programs in elementary, middle/junior, and high schools. It is designed as a self-assessment evaluation of the seven art education program components: Organization, Curriculum, Personnel, Scheduling, Facilities, Materials/Equipment, and Budgets. A nomination form and self-assessment checklist for the Standards Award is included.

33 pgs. (1999) ISBN 0-937652-83-0
\$15.00; NAEA Members \$10.00

204 Design Standards for School Art Facilities

Mac Arthur Goodwin, Editor. This visual resource from NAEA includes over 60 photos and floor plan drawings of specialized art studio rooms. The guide contains Art Room Planning in elementary, middle/junior, and senior high schools; General Specifications (space, lighting, safety, computers); and Specialized Art Rooms (ceramics, kiln room, printmaking, technology) and much, much more. Also included are numerous resources for state and federal agencies, manufacturers, organizations, and others that keep current on specifications, codes, health hazard regulations, and legislation. Includes application forms for Art Facilities Award.

Limited Quantity!

34 pgs. (1993) ISBN 0-937652-66-0
\$15.00; NAEA Members \$10.00

259 Adaptations of The National Visual Arts Standards

Larry Peeno, Ed. Includes examples of national and state departments of education, state art education associations, and local school district models of adaptations of the national visual arts standards. A vital resource for anyone writing, redesigning, or assessing art education curriculum.

64 pgs. (1995) ISBN 0-937652-91-1
\$20.00; NAEA Members \$9.00

STUDENTS/ 1st YEAR TEACHERS

283 Thinking About Teaching Art? Answers for HS Students, Parents, and Counselors

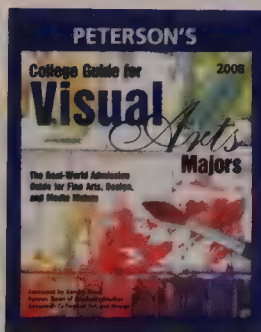
Victoria Fergus and Carole Henry. What an art teaching career is like, what to look for in an art teacher preparation training program at the college level, and what qualifications to look for in the faculty. It also includes an overview of what to think about when you are looking for employment, and advice from students in art education programs that may also assist you in making some decisions. Finally, there are additional art career resources and websites that are worth exploring. This is an indispensable resource for every middle and high school art department, career center, guidance office, faculty lounge and school library.

24 pgs. (2000) ISBN 1-890160-14-8
\$5.00; NAEA Members \$3.00

254 Peterson's College Guide for Visual Arts Majors 2008

The most comprehensive guide available for college art programs in the U.S. and Canada. Ideal for students interested in fine arts, graphic arts, design, architecture, media arts, and many other art disciplines. This book contains comprehensive profile and description for each program;

advice from current art majors, college officials and professors, and industry professionals; and a list



of summer programs to help students develop their talent and prepare a portfolio.

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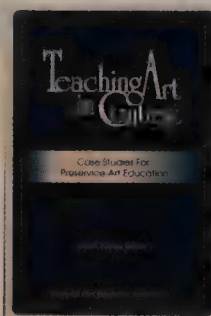
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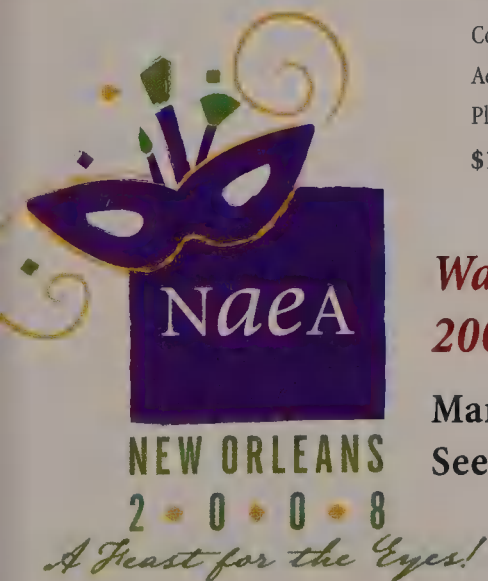
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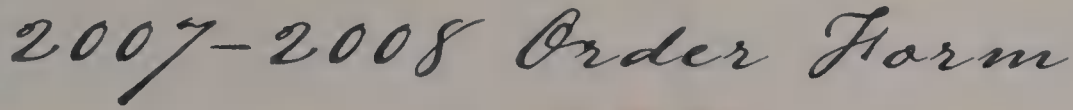
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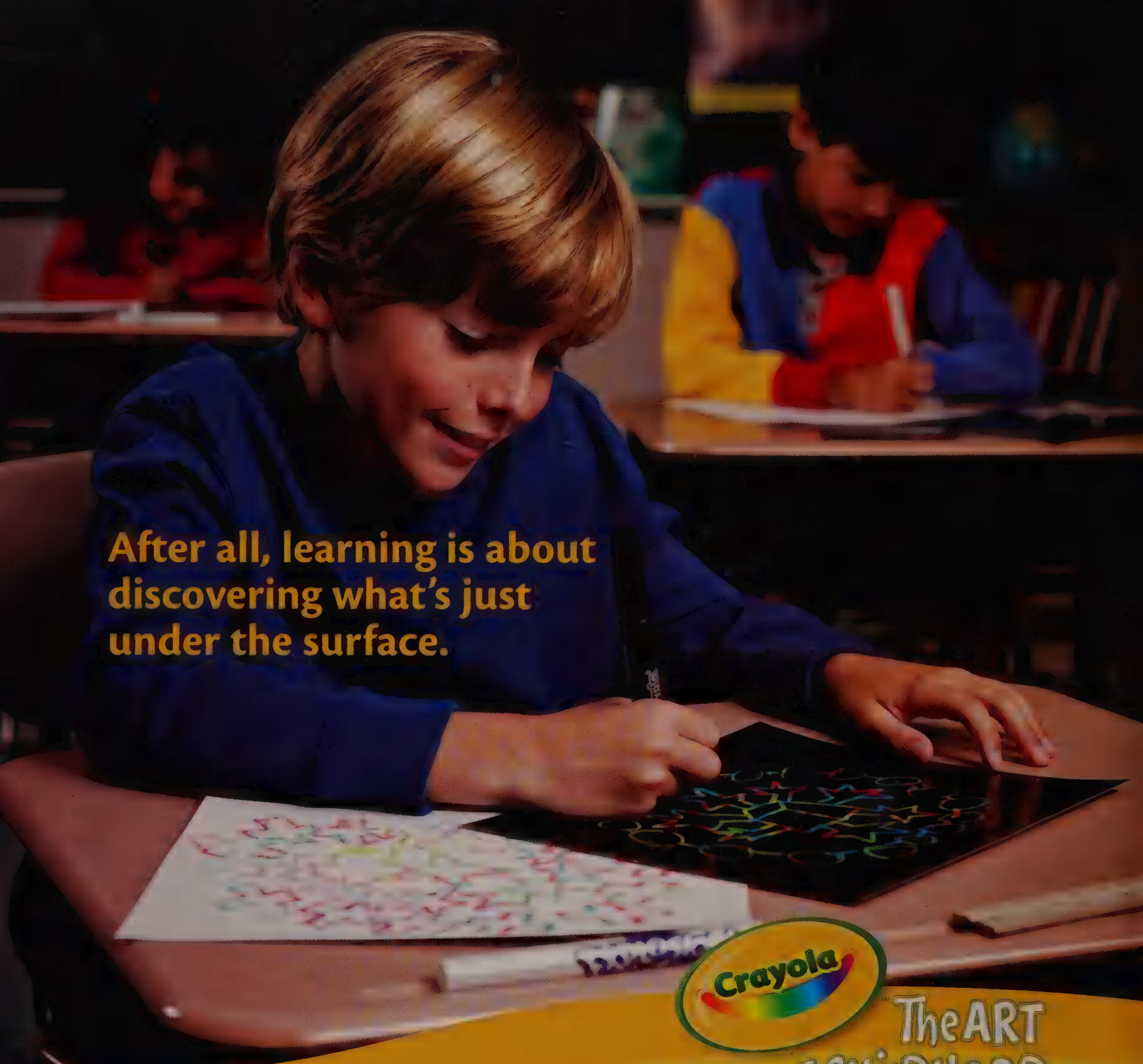
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Teaching in Another Culture: Preparing Art Educators for Teaching English Language Learners¹

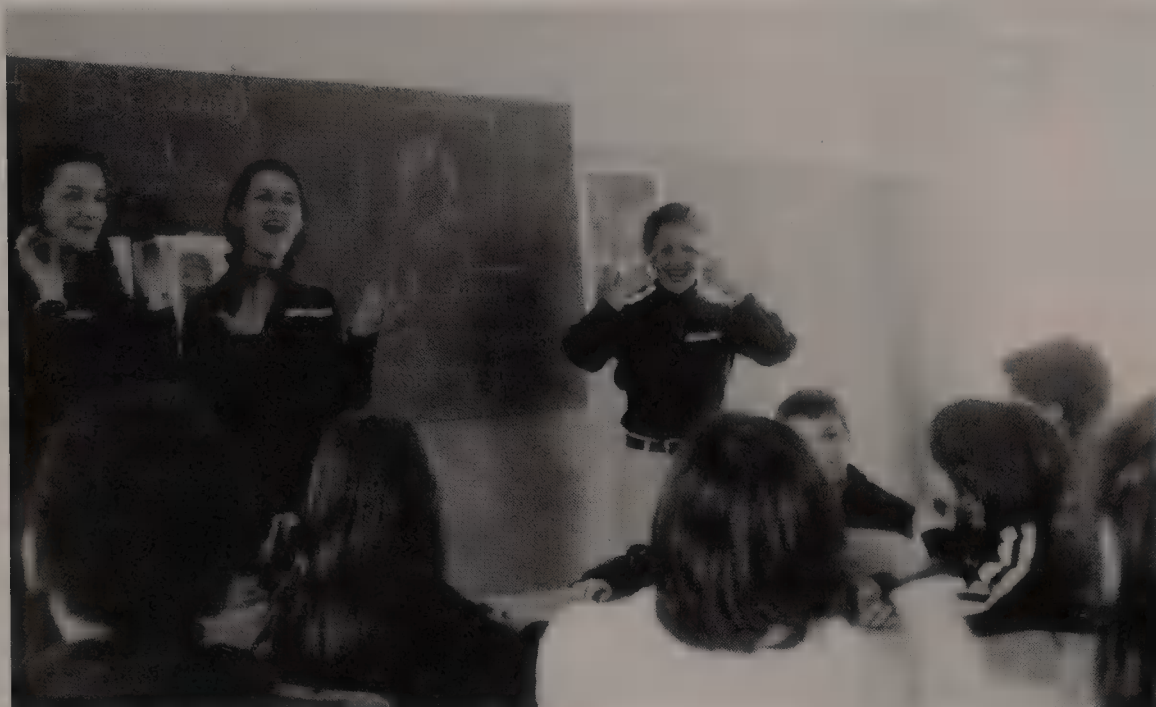
BY CAROLE HENRY



A view from within the Etruscan walls of Cortona, Italy.

Within teacher preparation programs in the United States, especially in those states where immigration has only recently begun to occur, preservice teachers are often not prepared to work with students who do not yet speak English (Giambo & Szecsi, 2005/06). This article presents the results of a pilot project designed to investigate the feasibility of offering an art education course as a component of a university studies abroad program and then apply those results to preparing future art teachers to work more effectively with English Language Learners (ELLs)² within U.S. schools. Three art education students participated in the pilot project in Cortona, Italy teaching art to children who did not speak English. Through an analysis of the data, it was determined that this experience gave the students greater confidence in their own teaching overall and served as a foundational experience that could help them be more successful in working with English as a Second Language (ESL) students in the future.³

Today's educational climate is increasingly diverse. By 2015, it is predicted that 15 million students, or 25% of the total K-12 population in the United States will speak a language other than English on their first day of school (Garcia, 1995). While a number of states, such as those that border Mexico, have experienced immigration for some time, the populations of other states are becoming more diverse with immigration from many parts of the world including Asia, the Middle East, Central America, the African continent, and Eastern Europe. Some of these population changes are quite dramatic. For example, within Georgia, the Hispanic population has increased over 300% since 1990 (State of Georgia Office of Planning and Budget Census Data Program, n.d.). In 2003-04, over 5 million children in the United States were



The use of gestures was an important aspect of communication.

Better understanding of the emotional, as well as the cognitive, needs of ESL students is crucial to their educational success in a new country.

identified as limited in English proficiency with ELLs comprising approximately 10% of the pre-K–12 population, a 44% increase from a decade earlier (Giambo & Szecsi, 2005/06). Many of these children receive only limited English as a Second Language (ESL) classes (Fillmore, 2000). Stress and anxiety are common as the children, having recently left their friends and their homes, enter classrooms where they lack proficiency in the dominant language. Additionally, many of the children are also expected to speak English in school and their native language at home (Miller & Endo, 2004). Adding to those issues are the increasing calls for immigration reform in the US, political messages that can also affect how immigrant children are perceived by others. Better understanding of the emotional, as well as the cognitive, needs of ESL students is crucial to their educational success in a new country.

Art has long been seen as a visual language. Dewey (1934) wrote of the power of art objects to convey “what cannot be said in another language” (p. 106). Arnheim (1954), Feldman (1982), and Eisner (2002),

among others, wrote about the way in which the visual arts function as language. Eisner (2002) wrote that the arts have the power to “communicate ideas ... that elude discursive description” (p. 204). Georgia O’Keeffe, in explanation of her work as an artist wrote, “I found that I could say things with color and shapes that I had no words for” (in Hurwitz & Day, 2001, p. 123).

Eubanks (2002) explained that because of the ability of art to function as a language, “The art classroom may be the first place that immigrant students feel comfortable and capable in school” (p. 44). Eubanks added that art teachers often must quickly adapt curricula and pedagogy on an individual basis. Understanding the needs of ESL students and developing teaching strategies that are successful should be crucial components of art teacher preparation programs today.

Professional organizations recognize this challenge, as in the National Council for Accreditation of Teacher Education Standards (NCATE), which require that all “candidates ... acquire and apply the knowledge, skills, and dispositions necessary

to help all students learn” in preparation for “working with diverse ... students in P-12 schools” (NCATE, 2006). The National Art Education Association in its *Standards for Art Teacher Preparation* (Henry, 1999) states that preservice art teachers must be able to “develop a repertoire of teaching strategies appropriate to the needs of all students” (p. 11). Experiences during teacher preparation with students who speak other languages can better prepare our students for the diversity within the contemporary classroom.

Description of the Setting

Cortona is a small Etruscan hillside town in Tuscany and the site of the University of Georgia Studies Abroad Program. The program has become year-round from its inception as a summer program over 37 years ago and typically offers studio art, art history, and landscape architecture, among other offerings. In the Spring of 2001, a pilot project was conducted to investigate the feasibility of offering art education. The small local elementary school, the Scuola Elementare di Cortona, allowed unique opportunities for art education students to work directly with Italian children and teachers. Questions that needed to be addressed before this course could be approved included: How problematic would language be? Could students communicate effectively through other means? How would the Italian students react to American students? What lessons could be learned that might apply to teaching non-English speaking students in the US? Funding was secured⁴ and plans made to travel to Cortona during Spring Break 2001 and pilot this project in the Italian school.

Description of the Participants

Three art education students who had studied previously for a semester in the Cortona Program were selected for this project. Their familiarity with Cortona and the Italian culture, their commitment to art education, and their maturity as students were the primary reasons for their selection. One was a graduate student and the other two were undergraduates. Their teaching experiences varied; Erin had completed student teaching, Katie was student teaching at the time of the project, and Carrie would student teach the following fall. Prior to the trip to Cortona, they enrolled in a directed study course for that semester. They spent the first part of the semester preparing for

the experience, learning more about Italian language and culture, and being introduced to the fundamentals of qualitative research. They also developed lessons based on the Italian curriculum and reflecting national and state standards in the US. Because English is introduced in the third grade in Cortona, the lessons were planned for grades three, four and five.⁵

Description of the Italian Elementary School

The Scuola Elementare di Cortona is a small, yellow cinderblock two-story building with a clay tile roof. A gated courtyard in front of the school provides a recess area for the children. It is a partial-day school for first through third grade; those students leave at 1:00 p.m. to go home for the day. Fourth and fifth graders attend additional afternoon classes 2 days a week. Family is important in Italian culture, and the school's hours reflect that value. Classes meet Monday through Saturday. At 1:00 p.m., parents gather at the front of the school to take their children home.

Walking through the double glass doors into the lobby, the scene is reminiscent of any small school. Children's artwork and announcements line the walls. While several of the teachers know some English, Italian is the only language spoken in the school. Children are introduced to basic English vocabulary in the third grade. There are several children in the school with English or American parents, and these children speak both Italian and English. There is no art teacher, but classroom teachers incorporate art experiences within their instruction, much as is the case with many elementary schools in the US.

Methodology

The scheduling of the class sessions allowed time for the art education students to reflect and adapt future lessons. One class met on Tuesday, one on Thursday, and one on Saturday morning. I observed all three class sessions and made photographs to document the interaction between the students and the Italian children. The art education students served as participant-observers. The primary data source was a series of debriefing reflective sessions held after each class session. These discussions, in which the students discussed their reactions to the language barrier, the success of their



Post-teaching discussions were tape-recorded for analysis.

lessons, and ideas for the following experiences, were tape recorded and later transcribed. The transcriptions were analyzed by each art education student to discover common themes. The students were also asked to write a final reflection after they returned to the US in which they addressed the following questions: (1) What did the experience teach you about yourself as a teacher? (2) How did this experience prepare you for teaching future students who may not speak English? and (3) What suggestions do you have for art education students who enroll in the proposed class in the Cortona Program? This article presents a composite of those findings and makes recommendations for working with ELLs in the US.

One important realization was that lessons involving higher-level thinking skills could be successfully taught despite the language barrier.



Key parts of the instructions were written on the board in Italian.

Similarities to Previous Experience

The students were nervous and excited on the day they first visited the school and met with the director. Once they entered the school, they immediately saw similarities to their own experiences. Katie said, "I was very nervous. I ... didn't know what to expect ... The school looked a lot like a typical American elementary school. So it was calming when we walked in because we saw the ... students, and there was artwork on the walls ... It was comforting" (personal communication, March 6, 2001). The art lessons were held in a classroom used for teaching English. According to one student, "It looked so much like a classroom in America ... wooden tables and chairs and big windows ... and it had the ... words ... you could tell that they were studying English" (personal communication, March 6, 2001). In her analysis of the transcriptions, Katie added "Because I was working on my student teaching during this study, I became very intrigued with the comparison of schools in America and in Italy ... some of the similarities I discovered were: (1) the concern the teachers had for their students, (2) the ... nature of the students, and (3) the excitement the children showed for art" (personal communication, June 26, 2001).

Communication Issues

Each day, the students wrote the key concepts of the lesson on the board in Italian. They also had numerous visual examples that they had made in preparation for the experience. Although they had tried to learn as much Italian as possible through tapes and conversational classes, they often had to find other means to communicate. Erin had a pocket translator which the Italian children enjoyed using. The children were very interested in the students and often tried to help them communicate. For example, one child had difficulty making himself understood until "he turned his paper over and drew" what he was trying to say. They also enjoyed teaching the art education students Italian words related to the lesson. Carrie said, "Not only were we able to teach them art, but they were able to teach us, and help us with our Italian." The art education students used whatever means they could to communicate including drawing and acting out meanings. Katie explained:

Erin, Carrie, and I went through a great deal of work to prepare ourselves for the language difficulties that we would face in our lessons. It was a struggle that required us to concentrate on the main goals we had for our students, and what would be the easiest way to

communicate these goals or objectives. This process not only helps teaching in a different culture, but it also improves the overall focus of how to relay information in the simplest way possible to all students. (personal communication, June 29, 2001)

Benefit of Teaching in Another Culture

The art education students discussed how the experience of teaching in the Italian school gave them greater insight into their teaching ability and made them more excited about teaching. One important realization was that lessons involving higher-level thinking skills could be successfully taught despite the language barrier. Erin's lesson, using strategies of juxtaposition familiar to those who study creative thinking,⁶ dealt with combining a favorite animal with a favorite place. Children first identified a favorite place and, without any connection being implied, then identified their favorite animal. They were then asked to draw the favorite animal *in* the favorite place. Erin's example showed a zebra in an art supply store. She related how the children responded positively saying she "knew right away that they understood the lesson and that they had the capability to go with the idea." Their ideas were imaginative; for

example, one student drew her cat in the shower. Carrie said, "They were excited when we asked them questions where they had to use their imagination."

Writing her final reflection after she completed student teaching, Katie related the experience to teaching ESL students. She explained, "Attempting to teach students in a different language is becoming a more common issue in American schools. My student teaching experience was proof of this... Many Hispanic students who spoke no English were in my classes, and it was a challenge to communicate with them. Teaching Italian children helped me to feel comfortable in an American classroom with many children who knew no English." She also added that she believed "that anyone who travels to new countries and encounters different cultures receives [develops] an improved outlook on the world" and that this experience "opened [her] eyes to a different way of life." (personal communication, June 29, 2001).

How problematic would language be? Could students communicate effectively through other means?

The observations of the class sessions and the analysis of the data demonstrated that the language difference, although at first disconcerting, was not a significant barrier to instruction. Having key parts of the lesson translated into Italian was important, but the students indicated that there were other equally successful means of communication, such as using visual examples, drawing the meaning of words, asking the children how to say specific words, and using gestures and acting to communicate more complex ideas. Additionally, the visual nature of art contributed to successful communication. However, all of the students agreed that learning as much as possible in the child's language was essential not only in clarifying communication but in developing a sense of rapport as well.

All of the students agreed that learning as much as possible in the child's language was essential not only in clarifying communication but in developing a sense of rapport as well.

How would the Italian students react to American students?

Another concern had centered on how the children would react to the American students. As soon as the art education students entered the school, this concern began to disappear. The children responded positively to the students and actually helped them as they sought means to communicate most effectively. They translated words for the students; they drew out ideas they wanted to communicate; and they were willing to help other children who did not understand a particular concept. Children communicated their interest in the experience through their interaction with the art education students and their degree of engagement throughout the lesson.

What lessons could be learned that could be applied to teaching ELLs in their classrooms of the future? What recommendations would they make to others?

The art education students were asked to reflect on their experiences and develop suggestions for working with students for whom English is a new language (see Table 1). Their suggestions included providing numerous visual examples to illustrate concepts, learning a few basic words in the child's language, asking other children who understand to help communicate, and using gestures and "acting" to help facilitate instruction. Some of their suggestions were more practical, such as keeping language dictionaries in the classroom, but others more philosophical. For example, Carrie explained that she "learned that it is possible to communicate depth of content despite language barriers..." and that "what was so unique about the project was that the nature of the children and of visual art transcended verbal language." Erin stressed how important it was "to become familiar with the functions, styles, and meanings of art in their [the children's] culture" in order to make connections to non-English speaking

students. These realizations echo Hallahan and Kauffman (2006) who, in addressing multicultural and bilingual issues, explained that all too often, "education . . . is not appropriately challenging" (p. 98). They also added that "part of the better training of teachers is helping them to be more knowledgeable and responsive to both their own and their students' cultures" (p. 90).

Final Thoughts

Students were asked to discuss what the experience taught them about themselves as teachers and to identify how they thought it helped prepare them for teaching ESL students in the future. Their responses indicated that the experience of teaching in another culture gave them more confidence

Table 1. Suggestions for Working with English Language Learners⁷

- Learn basic words such as simple greetings, numbers, colors, plus the phrase "How do you say ... ?" in the student's first language.
- Remember that drawing is a very effective way to communicate.
- Keep specific language dictionaries on hand.
- Provide numerous visual examples to illustrate concepts you want to teach.
- Write key points of the lesson in the students' language as well as in English on the chalkboard; ask ESL teachers or other ESL students for assistance.
- Have students who understand the assignment help explain it to others.
- Become familiar with the art of the students' culture (the function, styles, meaning, etc.).
- Encourage students to communicate through actions and gestures. Both you and your students can enjoy acting out phrases, etc.
- Teach for higher level thinking skills. ESL students will live up to your expectations.

in working with ESL students. They experienced firsthand the anxiety that results from entering a school where they were not proficient in the dominant language and how important it was to be welcomed by that community (Miller & Endo, 2004). They learned that there were nonverbal ways to communicate effectively and that efforts to make the child feel valued through references to the child's culture or the usage of basic words in the child's language were crucial to developing a sense of rapport. They now knew, as Carrie stated, that it was "possible to communicate depth of content despite language barriers," a belief that will certainly help them as they continue their development as art teachers.

As a result of this pilot project, semester-long art education courses are now offered each spring in Cortona.⁸ Continuing the relationship established with the local elementary school, teams of art education students work together to provide weekly art instruction serving every grade level. They follow the model established through the pilot project and work with the same class each week thereby developing a sense of familiarity and gaining a deeper understanding of the children and their individual characteristics. Some of these students are now art teachers in the US, and research into the effects of this experience on their ability to successfully work with ESL students is in process.⁹

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ENDNOTES

- ¹Initial research was conducted with the assistance of Katie Arnold, Carrie Brooks, and Erin Hancock, all University of Georgia students in 2001.
- ²The abbreviations ELLs (English Language Learners) and ESL (English as a Second Language) are used throughout this paper with ESL used as an adjective (to describe students, classes, etc.) and ELLs as a noun.
- ³For those interested in creating similar foundational experiences here in the US, possibilities exist for preservice work with immigrant populations in many communities throughout the country.
- ⁴This research project was funded by a 2001 University of Georgia Research Foundation Grant and followed a 5-day visit the prior year to visit the school, meet the director, and learn about the Italian curriculum. The grant funding covered travel costs for the author and the three students, the cost of art materials for the school, and film and audiotapes for documentation. It also covered hiring an Italian graduate student to translate the Italian curriculum into English and the lessons the students generated into Italian. Once the lessons were planned and translated, they were submitted to the director of the school for her approval.
- ⁵The third grade lesson used an Italian nursery rhyme as the subject for imagery; the fourth grade lesson focused on self-portraits; and the fifth grade lesson explored juxtaposition (see note below) as an exercise in creative thinking.
- ⁶E. Paul Torrance and H. Tammy Saftir in *The Incubation Model of Teaching* (1990) recommended teaching strategies such as the "juxtaposition of apparently unrelated elements" (p. 25) and the "familiar made strange or strange made familiar" (p. 20) to encourage the incubation, or synthesis of solution, stage of the creative process. Both strategies were present in the implementation of this lesson.

In-between...

Translation is obviously an in-between space wrought with communicative possibilities, and yet, the need for some form of mediation seems to be a constant one. See how many differing interpretations result from exploring with your students the text of an idea through several language and symbolic translations.



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⁷These suggestions were developed by Erin Hancock, Carrie Brooks, and Katie Arnold and first presented at the 2002 NAEA Convention. The list is not intended to be finite and should be viewed as expandable within individual classrooms based on student needs.

⁸See www.art.uga.edu/cortona for further information.

⁹An initial report on this ongoing research was presented by the author and Dr. Tracie Costantino at the 4th International Conference on Imagination and Education in Vancouver, BC (*Visual Art as Cultural Mediator*, 2006).

NOTE

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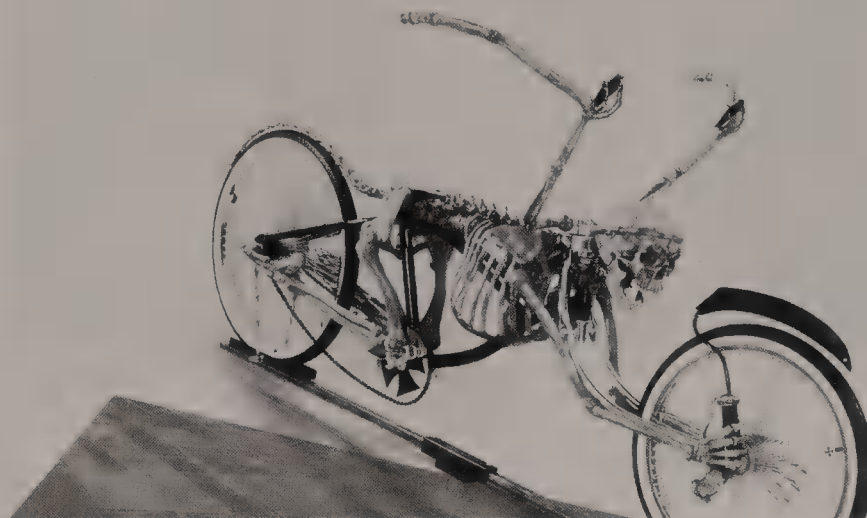
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The *Big Idea* Service-Learning and Art Education

BY MELANIE L. BUFFINGTON

In this article I explore the *big idea* concept, service-learning, and offer a specific example of a service-learning project involving preservice art teachers at a middle school. Following the description, I address what the preservice teachers learned through the experience as expressed in their reflections about the project. The impetus for this project came from the preservice art teachers¹ in my classes who shared stories about the art lessons they saw during their school observations. The teachers they observed worked from different orientations including Discipline-Based Art Education (DBAE), creative self-expression, formalism, holiday art, and make-and-take. The lessons and artmaking that the preservice teachers saw related closely to their personal experiences as students, although they did not overtly connect to course content.

The textbook that I used with preservice art teachers was Sydney Walker's (2001) *Teaching Meaning in Artmaking*. Introducing preservice teachers to the *big idea* concept as the focus for artmaking was exciting; preservice teachers shared with me how this concept improved their understanding of their own artmaking and other preservice teachers expressed their interest in using a *big idea* as the focus for their lessons. However, some preservice teachers explained their hesitation to accept this concept because they did not learn this way, had not seen this in practice, and did not know what it would be like to teach from this approach.

These discussions with preservice teachers prompted me to investigate ways to provide them with concrete experiences that related



Figure 1. *Huron 3*, 2004, by Pat Williams. 27" x 35" Jacquard Tapestry Weaving, cotton.

Though the subject matter, materials, or form of the art may change, the artist is still investigating ways to understand the big idea.

When teaching from this perspective, student artmaking, like the work of professional artists, relates to issues in the world.

the conceptual content of the course to the reality of public school teaching. At the same time, through conversations with local teachers, I became aware of the significant reductions in funding for visual art in the local public schools. The combination of the status of art education in the local schools and the need to involve preservice teachers in meaningful teaching experiences, led me to think about how the preservice teachers could provide service to students in a local school, while giving them an experience working with a *big idea* in a school setting. This led to the development of a service-learning project for preservice art teachers to involve them in working with a group of students at a local middle school.

Big Ideas

Within art education, scholars advocate teaching with *big ideas*, also called enduring ideas, key ideas, or themes (Daniel, Stuhr, & Ballengee-Morris, 2006; Stewart & Walker, 2005; The Ohio State University TETAC Mentors, 2002; Walker, 2001). Emanating from the interdisciplinary/integrated curriculum movement related to the work of curriculum theorists, including Jacobs (1989), Burns (1995), and Beane (1997), *big ideas* organize curriculum around important topics. According to Walker (2001), "*Big ideas*—broad, important human issues—are characterized by complexity, ambiguity, contradiction, and multiplicity" (p. 1). Examples of *big ideas* include measurement, power, community, heroes, family, celebration, environment, human diversity, nature and culture, violence, and social order. Walker (2001) explained that many artists work with a particular *big idea* over the course of many years. Though the subject matter, materials, or form of the art may change, the artist is still investigating ways to understand the *big idea*. When

teaching from this perspective, student artmaking, like the work of professional artists, relates to issues in the world. Instead of a teacher presenting students with an example to copy or focusing artmaking on technical exercises only, artmaking should function as a way to connect student experiences in the world to the *big idea*. Through developing personal connections to the *big idea*, practicing techniques, and approaching art as a meaning-making endeavor, students can move toward what Roberts (2005) described as "real" artmaking. Few of my students previously encountered *big ideas*; after introducing them to this concept, I also introduced them to service-learning.

Service-Learning

There are many definitions of service-learning. Kraft (1996) described service-learning as including the following components: it connects to the curriculum, meets a need, has a theoretical base, involves students in planning, and allows for reflection. Jeffers (2005) mentioned that service-learning is a form of "experiential education" (p. 8). Though there are similarities between service-learning and community service, the overt connection to the curriculum and the emphasis on reflection in service-learning are important differences (Taylor, 2002b).

Recently, many art education authors have addressed service-learning and its potential as a teaching tool in our field and its potential to help our students become engaged citizens (Jeffers, 2005; Taylor, 2002a; 2002b; 2004; Taylor & Ballengee-Morris, 2004). Many art educators already engage in a well known service-learning project—Empty Bowls. Though each iteration of this project is unique, it often involves students making bowls that are used for a simple soup

dinner. Each person who attends the dinner purchases a bowl and the proceeds support local charities that work with hunger-related issues (Taylor, 2002a). Jeffers (2005) offered other examples of service-learning art experiences, including college students enrolled in photography classes who, after learning photographic techniques, went to a community center that served a low-income population and took family portraits for the people using the center's services. In some cases, these were the first family portraits for the center's clients. Jeffers also described her own project in which preservice teachers served as museum guides at a campus museum for groups of visiting elementary students. Petto (1998) described a project in which middle school students collected and painted chairs to sell, with the proceeds benefiting a local Habitat for Humanity project.

Within the area of teacher preparation, Moon (1994) argued for the importance of service-learning in preservice teacher training. Moon explained that service-learning allows for paradigm shifts that relate to newer ideas about learning and the construction of knowledge. He stated that involvement in service-learning often involves skills and knowledge from different disciplines. Throughout these authors' ideas, common threads include that the service-learning activities relate to the academic content of the class and that the service provides benefits to the community. The ideas of these authors, and others, guided the planning and implementation of the service-learning project that I implemented with a group of preservice teachers. To emphasize the various aspects of service-learning, throughout the following discussion of the service-learning project, I refer to different authors' ideas about service-learning.

Service-Learning in a Middle School

Connecting to the curriculum and meeting a need. Kraft (1996) emphasized that essential components of service-learning are that it connects to the curriculum and meets a need. I contacted a local middle school art teacher whose students have never been on an art field trip and who rarely, for budgetary reasons, have art experiences beyond drawing. Working together, we developed a basic plan for the service-learning project: to give the preservice art teachers the opportunity to implement a lesson focused around a *big idea* while providing service to his middle school students in the form of a gallery visit and artmaking experiences that their school could not support. Thus, as Kraft (1996) indicated, this service-learning project overtly related to the goals of the course and met a need in a local school.

Our initial plan included a field trip for the middle school students to visit the university art gallery to view a show of digital textile works entitled, *Recursions: Material Expression of Zeros and Ones*, with the preservice teachers acting as the tour guides. After this, the preservice teachers would spend several days at the school teaching the students an art lesson involving a *big idea* related to the *Recursions* exhibit, making artworks, and reflecting about their experiences. The university provided a grant to finance the field trip expenses and the art materials.

Planning. Because one of the goals was to engage the preservice teachers in planning this project, the middle school teacher and I made no further decisions. Involving the students in planning the project related to another aspect of Kraft's (1996) components of service-learning. The 15 preservice teachers in the class divided into three different groups with specific responsibilities related to the service-learning project: introduction/gallery visit, artmaking, and assessment. A few days into the planning of the project, the middle school teacher

informed me that his students would not be allowed to visit the university art gallery. Not being able to provide the middle school students with a field trip considerably reduced the amount of "service" that we were able to offer. Obviously, this changed our plan significantly and the preservice teachers quickly adapted to the new situation.

Because the middle school students could not physically come to the show, we needed to find another way to develop their understanding of the artworks. One of the artists in the *Recursions* show, Pat Williams, was also a faculty member in the Art Department at the university. She came to the university class to talk about her work its meaning, and how she makes the digital textiles. Her discussion of her *big idea*, personal connections to nature, enabled all of us to come to a deeper understanding of her artworks and how nature has affected her life. The stories she shared about the inspirations for her work, her childhood on an island, her memories of nature, and her interest in photography and textiles gave us all a more nuanced understanding of her work that the preservice teachers shared with the middle school students.

After this discussion, the gallery visit group photographed the textile exhibit and prepared a PowerPoint® presentation for the middle school students. The preservice teachers developed an art project that included students taking digital photos of nature that they had a connection to and combining these photographs with objects from nature, other pieces of fabric, and stitching the pieces together. The assessment plan was to have a critique of student work at the end of the process and involve students in interpreting their own works and the works of their peers.

Implementation. Moon (1994) explained that preservice teacher preparation programs should include authentic experiences that are contextually relevant. After a considerable amount of time spent planning, the preservice teachers and I went to the middle school to work with the class of 6th graders. The



Figure 2. *Winter Sky*, 2004, by Pat Williams. 27" x 118" Jacquard Tapestry Weaving, cotton.

Based upon their experiences working with a big idea and middle school students, the preservice teachers' understandings of big ideas changed and reflect their experience teaching from this perspective.

first day included the PowerPoint that introduced Pat Williams and her *big idea* of personal connections to nature to the middle school students. Additionally, the preservice teachers included a discussion of creating textiles using digital technologies. Through asking questions and engaging the students in discussions, the preservice teachers helped the students understand how they personally related to nature and how nature affected them. The preservice teachers addressed the concepts that Pat Williams explained about her connections to nature, shared some of their own connections to nature, and encouraged the 6th graders to share their ideas. After this introduction, the students went outside and took digital photographs of objects on the school grounds that related to their personal connections to nature. Before the next class, we printed all the students' digital photos on fabric.

The next day, the preservice teachers reviewed the first day's activities, discussed nature and students' connections to it, and introduced the artmaking project. The preservice teachers demonstrated different stitching techniques, students practiced these techniques, and the preservice teachers helped the students plan their mixed-media pieces. Over the course of the week, the students created mixed-media textile works that related to their personal connections to nature. The artworks incorporated their digital images printed on fabric, other pieces of fabric, various objects from nature, and the stitching to attach the pieces together. As the students worked on their pieces, the preservice teachers assisted the students in many ways, redirecting them and helping them brainstorm ideas, and so forth. After the students completed their multi-media textile works, the preservice teachers led the middle school students in a critique of their artworks. The concept of a critique was new to the students and it was difficult to get them to participate at first. However, because of excellent questioning techniques implemented by the preservice teachers, the students interpreted their classmates' artworks. This project concluded on a Friday,

and the following Monday in class we had a discussion of the project. The preservice teachers verbally reflected upon their experiences and the successful and unsuccessful aspects of the project.

Reflections of Preservice Teachers

Based upon Kraft's (1996) components, the students actively engaged in reflection during this service-learning project. The 15 preservice teachers each wrote four reflections: before the project began, after the first day, after the third day, and after the conclusion of the project and the final class discussion.² Though I originally planned this project as a discipline-based service-learning opportunity, I was surprised by how much the students and I learned about using *big ideas* in practice. Through observing the preservice teachers planning this project in our university classroom, seeing them teach at the middle school, and reading and analyzing the preservice teachers' reflections, I learned a great deal about their understanding of using a *big idea* in an art lesson.

Thoughts about Big Ideas Before the Service-Learning Project

A common theme from the preservice teachers' reflections before the service-learning project was their enthusiasm for this experience. The preservice teachers expressed their excitement about the possibility to implement in a "real" classroom what they were learning in the university class. Students mentioned that they had not previously seen a lesson taught using a *big idea* and they wanted to be involved in one.

Using a *big idea* as the central hub for a lesson and allowing students to explore in their own directions was a common idea that emerged from the preservice teachers' reflections. The students addressed the *big idea* as a reference point from which teachers can plan instruction, artmaking, and assessment. Additionally, they expressed their belief that a *big idea* can serve as a focal point, keeping the teacher and students on track. One student wrote:

Lessons structured around a *big idea* seem as if they would work well to organize concepts that could be complicated to teach, allowing students to recognize that artmaking is to be a meaning-making endeavor and not just the making of a product.

The belief that using a *big idea* can promote student learning and help students work through complex ideas appeared in multiple reflections. Another student made a connection between her personal learning and the *big idea* concept in the following:

I like the idea of taking a larger concept and exploring many aspects of it through various lessons. In my own learning experiences, I have definitely walked away with greater understandings when I have studied something in depth and through a variety of ways.

After reading all the reflections, it was clear to me that the preservice teachers understood the conceptual reasons for using a *big idea* within lesson plans. While the project was underway, I wondered how their understandings of *big ideas* were changing.

Thoughts about Big Ideas After the Service-Learning Project

In the reflections the preservice teachers wrote after the service-learning project, they also addressed the concept of the *big idea*. One preservice teacher noted, "I think using a *big idea* also allowed us to initiate the students to think about how art relates to their world outside of the classroom and how they can express themselves by using this." It is important that she was able to identify how the *big idea* assisted in the connections between course content and the students' lives. Another student wrote:

Teaching with a *big idea* is a great place to start. It helps students understand *what* you are trying to teach them and *why*. I love the "key concepts" as a focal point of the lesson. Students are more likely to remember when they can literally apply them to their activities.

Using a big idea as the focus for a service-learning project ... provided an ideal opportunity for the preservice teachers to learn as they provided service and it allowed the middle school students to be exposed to a newer idea in art education.

Based upon their experiences working with a *big idea* and middle school students, the preservice teachers' understandings of *big ideas* changed and reflect their experience teaching from this perspective.

Suggestions for Implementing Service-Learning Projects

Based upon my experiences working with groups of preservice teachers implementing service-learning projects, I offer the following suggestions to help others develop successful projects.

- Check with your university about liability issues involved with preservice teachers working at an off-campus location.
- Have preservice teachers read about and discuss service-learning before planning your project.
- Remind the preservice teachers of the need to be flexible throughout the project.
- Make it obvious to the preservice teachers that they will make many decisions during the course of planning and implementing the service-learning project. As a professor, it is important to step back, give preservice teachers decision-making authority, and make this clear to the preservice teachers.
- Before the project begins, overtly address the socio-cultural differences that may exist between the preservice teachers and the students with whom they will be working.
- Hold debriefing sessions during the course of the project and at the end to clarify expectations, solve problems that arise, and make any necessary changes.

Conclusion

As a new professor, I found that implementing a service-learning project was an excellent way to help my students learn and to help a local school. By observing the preservice teachers in a "real" school setting, I learned much about the aspects of teaching they were well-prepared for and the aspects for which they were less prepared. An interesting facet of the project was how much I learned about my own teaching through watching the preservice teachers and reading their reflections. At the same time, the middle school students had the opportunity to work with the preservice teachers almost one-on-one and to use materials providing them with artmaking opportunities they would not have had otherwise. Using a *big idea* as the focus for a service-learning project worked well in this situation because it provided an ideal opportunity for the preservice teachers to learn as they provided service and it allowed the middle school students to be exposed to a newer idea in art education. As service-learning gains more significance in art education, we will need to conduct additional research related to the effects on our students and our communities.

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ENDNOTES

¹Throughout this article, I refer to the university students preparing to be art teachers as "preservice teachers" and the middle school students with whom we worked as "students."

²I asked the preservice teachers to address in their reflections numerous topics, including their expectations before the project, their thoughts about the progress of the project as it was underway, their reactions to working with urban students, and the successful and unsuccessful aspects of the project. Because of the space limitations for this article, I focus on their understandings of the *big idea* concept as expressed before and after they participated in this service-learning project.

AUTHOR'S NOTE

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In-between...

The spaces between the physical actions or movements of our bodies typically represent direction and purpose. An alteration or disruption of that segue or in-between movement may obviously change the purpose and ultimately the outcome of a movement.

Although, such in-between physical movements are idiosyncratic, how can an exploration of these spaces inform ways of knowing and understanding? What if, for example, your students explored the spaces between their arm movements when doing a gesture drawing, modeling a piece of clay, or moving their computer mouse?

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Figure 1. Ana Mendieta, *Untitled (Body Tracks)*, 1974. Lifetime color photograph 10 by 8 inches. ©The Estate of Ana Mendieta Collection. Courtesy Galerie Lelong, New York.



Complete Engagement: *Embodied Response in Art Museum Education*

BY OLGA M. HUBARD

Learning from Art: Rational Thought and Embodied Experience

Imagine a 5-year-old girl mesmerized in front of a video. The video shows artist Ana Mendieta sliding her blood-covered hands downward against a wall (see Figure 1). Emulating the artist, the child lifts her arms up and slowly glides down until her body reaches the floor. Now envision a 15-year-old boy looking at a scroll of Chinese calligraphy. Without noticing, the young viewer begins to make sound effects—*swish, swash, swoosh*—as he follows the direction of the different brushstrokes with fluid arm movements. Think, now, of the 30-year-old woman who looks at a Baroque crucifixion. As her eyes fall on the depiction of open flesh, she recognizes the pain the wounds suggest and instantly flinches, “Ouch!”

Observant museum educators are familiar with these kinds of spontaneous sound effects, body gestures, and emotional reactions in visitors. But, what is the place of such physical and emotional responses in education? Are they passing, trivial manifestations? Or, do these embodied responses entail learning?

From a Cartesian perspective, the answer to the last question is likely to be no. In the Cartesian model, which derives from the ideas of 17th-century philosopher René Descartes, logical reasoning is considered the one path to true knowledge. A separation of intellect and body and a mistrust of physicality and emotions characterize this school of thought (Kerka, 2002). Descartes wrote:

Can I affirm that I possess any of all those attributes . . . belonging to the nature of the body? After attentively considering them in my own mind, I find none of them that can properly be said to belong to myself . . . I am therefore, precisely speaking, only a thinking thing, that is, a mind, understanding, or reason. (Descartes, 1901/1641, as cited in Dall’Alba & Barnacle, 2005, p. 723)

The investigation of embodied learning is particularly relevant in art education. Unlike the contents of written texts, artworks present themselves as physical (or virtual) entities that exist in the same space as we do.

The idea that humans can only gain knowledge through the intellect has dominated Western culture since Descartes’ time. From the 20th century on, however, many scholars have pointed out the limitations of the Cartesian schema and reconsidered the status of the body in the construction of knowledge (Arnheim, 1969; Dall’Alba & Barnacle, 2005; Hanna, 1985; Lakoff & Johnson, 1980, 1999; Merleau-Ponty, 1964; Thomas, 2003). Discoveries in cognitive science have confirmed that concepts and reason are rooted on the experiences of the body (Damasio, 1994, 1999; Freedberg, 2002; Varela, Thompson, & Rosch, 1991). In the words of Lakoff & Johnson, “our sense of what is real begins with and depends crucially upon our bodies” (1999, p. 17); moreover, “the mind is not merely corporeal but also passionate, desiring, social” (p. 565). Nevertheless, education today continues to be driven by Cartesian views: The logical and the measurable predominate, and physicality and emotions are regarded as something that must be “tamed or controlled to achieve cognitive performance” (Kerka, 2002, ¶ 2). Thus, the Cartesian schema “has led to devaluing the significance of emotions and sensations in the process of becoming educated” (Anttila, 2004, ¶ 2).

A number of theorists have recognized the relevance of body-mind integration in schools. These authors have contended that far from being only “mind” or “reason,” as Descartes suggested, learners are whole beings, creatures that make sense of the world through bodily sensations and feelings as well as through rational processes (Anttila, 2004; Bresler, 2004; Brodkey & Fine, 1988; Johnson, 1983; Kerka, 2002; McLaren, 1991; Stinson, 1995).¹

The investigation of embodied learning is particularly relevant in art education. Unlike the contents of written texts, artworks present themselves as physical (or virtual)

entities that exist in the same space as we do. Works of visual art are embodied in images that the eyes perceive and in things that can potentially be touched (Merleau-Ponty, 1964). Therefore, there is a sense of immediacy in the way viewers begin to apprehend an artwork: a physical, sensorial, and often emotional, engagement that precedes the conceptual (Hooper-Greenhill, 1999; Langer, 1953; Sontag, 1982).²

This is not to say that art speaks exclusively to people’s bodies and emotions; intriguing artworks can also provoke viewers to form interpretations through rational thought processes (Barrett, 2003; Hooper-Greenhill, 1999; Housen, 2002; McKay & Monteverde, 2003; Tishman, 2000). Thus, experiences with works of art can be simultaneously conceptual and embodied; they can set in motion at once a person’s reason, senses, emotions, and motor channels of response.³

The integration of different ways of knowing is, according to many, a defining characteristic of the aesthetic experience (Burton, 1997; Csikszentmihalyi & Robinson, 1990; Custodero, Neumann, Hansen, & Kerdeman, 2005; Hubbard, 2003; Yenawine, 2002). This fusion of the whole being contributes to making the aesthetic a “refined and intensified form of experience,” (Dewey, 1980, p. 3)—an experience capable of throwing off the covers bred by routine and making people wide awake to themselves and the world in which they live.

Teachers who want students to look beyond the conventions that surround them, those who want young people to be fully awake to themselves and to the world, will recognize that “art pedagogy has its greatest power and meaning in its inherent possibility to combine different modes of knowing” (Anttila, 2004, ¶ 7). Certainly, this kind of pedagogy includes embodied responses to art.

Facilitating Embodied Responses to Artworks

Discursive Approach. Embodied responses can, and often do, happen spontaneously as viewers encounter an artwork. Teachers attuned to their students' facial expressions, body gestures, and special sounds are in a good position to acknowledge physical and emotional reactions and to incorporate them into the art program.

Educators can also deliberately help elicit and deepen embodied responses to works of art. One way to do so is through discursive language. For example, a teacher might ask students to imagine what it might feel like to be inside a given image: What sounds might they hear? What kinds of scents might they smell? What would the objects around them feel like to the touch? What would the temperature be? Using language, students can then share and reflect about the responses that these questions set in motion.

This said, there are limits to how discursive language—distinct from poetic language—can represent embodied experiences. Upon seeing an image, “The mind operates by apprehending the products of freely interacting field forces” (Arnheim, 1969, p. 246). Much of this complex apprehension occurs under the threshold of rational consciousness (Arnheim, 1969; Langer, 1953). Discursive language, however, is “a one-dimensional string of words... used by [conscious] intellectual thinking to label sequences of concepts” (Arnheim, 1969, p. 246).³ Therefore, as Elliot Eisner wrote, “What we come to know through ... the arts is not reducible to the literal” (n.d., ¶ 8).

Aside from making visits more dynamic and fun, non-discursive activities make unique contributions to museum learning. They help visitors engage their bodies and emotions in response to an object, they grant viewers access to those aspects of a work that may elude discourse, and they enable people to express their responses through processes other than rational thought.

So while discourse—the medium of art critics, art historians, and aestheticians—can help students engage in intellectual processes in response to artworks, symbols other than words are generally closer to the immediate experiences that are germane to art (Stinson, 1995).

Non-discursive Approach. For years art museum educators engaged viewers with art through movement, sound, poetry, drawing, and other non-discursive means (Durant, 1996; Rice, 1995; Zeller, 1987). Educators and museum visitors enjoy these activities because they can help break the ice between participants, change the rhythm and dynamics of a session, and make the learning experience more enjoyable. But aside from making visits more dynamic and fun, non-discursive activities make unique contributions to museum learning. They help visitors engage their bodies and emotions in response to an object, they grant viewers access to those aspects of a work that may elude discourse, and they enable people to express their responses through processes other than rational thought. In short, non-discursive activities can help activate, in particularly direct ways, the embodied ways of knowing that are so essential to aesthetic experience.⁴

Should experiences in the visual arts remain visual? Does the introduction of sound, or movement, or poetry, to an encounter with an artwork pollute the experience?

The prevalence of lectures, conversations, and written texts about art indicate that people readily accept the mediation of visual experiences through discursive language. Yet, discursive language is no more neutral than

sound or movement or poetry, nor is it a better fit to visual expression (Baxandall, 1985; Stinson, 1995). And although it is true that the marriage of art and discourse has long been one in the West, it is not only art critics and art historians and philosophers that publicly respond to art and help us make sense of it. Think of Octavio Paz writing poetry to Manuel Alvarez Bravo's photographs; think of Martha Graham adjusting her choreography inspired by Isamu Noguchi's sculptural sets; think of Modest Mussorgsky composing music stirred by his friend Victor Hartmann's paintings.

The truth is that no one form of aesthetic mediation can “replicate ... the qualities that [an artwork possesses] because clearly no such replication is possible” (Eisner, n.d., ¶ 13). Yet, different facilitative approaches can bring people closer to one or another quality of a work and activate in viewers one or another way of knowing.

Five Instances of Embodied Engagement

There are potentially as many non-discursive museum activities as there are artworks and educators. And although most non-discursive strategies share the goal of fostering embodied engagement, every activity does this in a particular way. In the following section, I describe five instances of embodied engagements with works of art. My purpose is to illustrate how different non-discursive teaching strategies can activate different physical and emotional ways of knowing in viewers. Through these examples, I will also show how certain activities bring to the surface aspects of a work that may not appear as prominent in other activities.

I selected the five strategies here out of many that I and other teachers have used. Though these examples typify different forms of embodied engagement, they do not come close to exhausting the sorts of physical and emotional interactions that students can have with works of art. Likewise, these instances are not meant to represent all, or even the most effective, non-discursive activities. Rather, they are intended to give teachers an idea of what various sorts of embodied engagements might look like and to inspire them to envision strategies of their own.



Figure 2. Clyfford Still, *Untitled*, 1946-1947. The Metropolitan Museum of Art, Gift of Mrs. Clyfford Still, 1986. Photograph by Lynton Gardiner. Photograph © 1987 The Metropolitan Museum of Art.

Instance 1: Responding with Poetry. A group of graduate students sit in front of an abstract painting by Clyfford Still (see Figure 2). The teacher invites them to look in silence at the painting and to write the first word that comes to their mind. "Sun," "Rough," "Falling," "Opposing," and "Joints" appear on the index cards that students hold. The viewers then combine their words to form a poetic response to Still's work:

*Snow
Rough gorge falling
Thermal opposing, Wicked isolation
Sun
Sharp ice
Joints, jigsaw, geological
Barren*

When people write or speak the first word that comes to mind, they tap into their immediate response to the object. Much like detectives' hunches, immediate responses are informed by things that viewers apprehend even before they can examine their impressions rationally. Immediate responses can thus be closely aligned with physical and emotional experiences: sharp, falling, isolation. Moreover, immediate reactions often highlight essential aspects of an artwork in particularly poignant and direct ways, as the poem in response to Still's painting illustrates.

Instance 2: Becoming the Work. A group of middle school students pay close attention to a series of models created by a Japanese architect—concert halls, museums, bridges, and public buildings. As they observe a particularly complex one, the teacher asks them to break into small groups and "become" that structure with their bodies. One student stands on her toes reaching high towards the sky, balancing her body slightly forward. She is a tall, tilted building. Opposite her, another student crouches on the floor, curving his back and wrapping his arms around his head to become a short, rounded edifice. A third student reaches her arms and legs out towards the opposite directions where her peers are, curving her torso to emulate a dynamic bridge that joins the two buildings.

When students use their bodies to “become” a building they gain an intimate sense of the makeup of the structure. As they test their balance, challenge gravity, and physically connect with each other, they respond to the building’s configuration beyond a clinical, formal analysis: Their embodied response allows them to understand the building in relation to human experiences of reaching, balancing, bridging, and being physically grounded.

Instance 3: Creating ■ Soundtrack. A group of high school students pays close attention to a painting by Mexican Muralist David Alfaro Siqueiros (see Figure 3). The picture depicts

an abandoned infant [who] sits amid the detritus of industrial civilization. Clad only in a red cloth draped over one shoulder, he wails in unmitigated pain ... The ... child ... sits atop a carefully composed landscape of rubble, triangles formed by wires and the cylinders of scrap plumbing... At the right are [industrial] tanks [and a] ballooning cloud at left. (*Mexico: Splendors of Thirty Centuries*, 1990, p. 645).

The teacher encourages the young viewers to imagine the sounds they might hear if they were to walk into this scene. She offers a series of everyday objects—scissors, pencils, a clipboard, paper—and invites them to collectively create an acoustic response to the work. After a brief conference, a couple of students begin to sing an even hum that alludes to ongoing industrial activity. Another student joins in, emulating a crying child. There is metal clinking, on and off. The crying becomes increasingly intense as another student, and then another, join in with high-pitched wails. The humming of the distant factories continues and a long, muted bang suggests an explosion in the distance. Then, all is quiet, all except for the monotonous crying of a single child.

In this example, viewers deliberately activate a sense other than sight as they apprehend the picture. In doing so, they enter an alternative world imaginatively and



Figure 3. *Echo of a Scream*, 1937. Siqueiros, David Alfaro (1896-1974) ©ARS, NY. Enamel on wood, 48 x 36". Gift of Edward M. M. Warburg. (633.1939) The Museum of Modern Art, New York, NY, USA. Digital Image ©The Museum of Modern Art/Licensed by SCALA / Art Resource, NY.

pay heed to different dimensions within it. For example, when students generate sounds reminiscent of metal and blasting smoke, they connect with the qualities of the materials that make up the landscape. When students offset escalating wailing against empty silence, they pay heed to the picture’s narrative (an abandoned child who survives industrial destruction) and relate to its emotional tone. In contrast to immediate responses, imagining the sounds (or textures, or temperatures, or smells) in a work calls for engagements that are slower, longer, and more nuanced.

Instance 4: Drawing Details. A cluster of 4th graders look intently at a wooden sculpture of a human arm created in the Marquesas Islands. Holding a sketchpad in one hand and a pencil in the other, they observe the intricate carved design that covers the sculpture’s surface. The students’ eyes and hands move slowly as they follow the direction of a given line—now right, now down, now curving up again; now thicker, now thinner, now shaped like a heart. Gradually, a section of the sculpture’s complicated design begins to take shape on each student’s sketchpad.

In contrast to immediate responses, imagining the sounds (or textures, or temperatures, or smells) in a work calls for engagements that are slower, longer, and more nuanced.

When people slow down to draw, details and nuances that may not be immediately obvious reveal themselves. Drawing calls for the integrated work of visual perception and arm movement. Therefore, by following the carved lines on the sculpture's surface, viewers go beyond labeling the design as intricate and the lines as delicate: They experience, through the motion of their arms and the varying pressure exerted by their hands, the intricacy of the design in all its complexity and the delicacy of the line in all its gentleness. Again, this embodied response helps charge what could be a cold formal analysis with significant experience.

Moreover, as students draw, their hand follows the same path the carver's hand trailed when he created the object. Students thus connect with the physical actions undertaken by another person in another time and place to create a meaningful work. Appreciation for the artist's skill is gained in this way. Furthermore, drawing a carving prompts students to reflect about the qualities of different art materials and processes—making a drawing of an indented design makes it evident that pencil and paper cannot do what chisel and wood can.

Instance 5: Transforming Paper. A group of college students look carefully at a Nepalese mandala from the late 14th century. The teacher asks them to use their hands to transform a piece of paper in response to the image. The young viewers begin to tear, bend, fold, crunch, and join, looking up at the mandala now and again until each completes a distinct paper sculpture.

In some of the students' works, concentric areas enclose a central space: They embody the experience of centeredness. Other sculptures feature a number of rounded, overlapping shapes reminiscent of petals: They capture the fragility of flowers and speak to the power of repetition. Yet other paper sculptures include stylized body parts—arms, legs, torsos, hands—positioned in interesting ways: They highlight the specificity of the body postures depicted in the image.

These paper responses bring to the surface important aspects of the mandala such as salient shapes, spatial relationships, and the organization of space. In a mandala, though, a concentric composition, stylized flowers, and body postures are not merely formal devices meant to please the eye. Rather, each of these aspects is also imbued with meanings that are fundamental to the Buddhist spirituality. Specifically, the concentric organization characterizes the structure of the meditation temples that mandalas represent. The remarkable body gestures refer to particular modes of meditation. The simplified petals allude to the lotus flower, Buddhist symbol of spontaneous generation and hence of divine birth. Thus, after making their paper sculptures, students stand on an ideal platform from which to reflect about the place of essential human experiences (of centeredness of simplification, and of experiencing the transcendental in one's body) across different cultures.

Summary

To recap, there are a variety of non-discursive activities that can facilitate embodied responses to works of art. But these activities are not all the same: Some help viewers experience the structure of a work, others highlight the feel of its materials, and yet others facilitate connections to the artists' process. Moreover, certain non-discursive activities give viewers access to the narrative a work suggests, whereas others help viewers empathize with its emotional tone or its cultural significance.⁵

Aside from bringing people closer to particular facets of a work, however, the various non-discursive strategies also activate particular modes of response in viewers: Some tap into direct, immediate reactions; others call for extended, nuanced looking. Thus, it is key for teachers to select an activity that aligns well with the character of the particular work and with their educational goals.

Conclusion: Is There Learning in Embodied Response?

I began this article by highlighting a view of cognition that goes beyond the rational and the measurable, one where perception, physical sensations, and emotions all constitute valuable ways of knowing. I also suggested that artworks, by their very nature, call for responses that integrate the different dimensions of the self. Embodied responses are an important piece in this equation. Without them, there is no complete engagement.

Do embodied experiences entail learning, then? Embodied experiences do not only aid in the construction of knowledge; they also help make this knowledge meaningful. As the examples presented earlier showed, it is the body and the emotions that enable people to empathize (Kerka, 2002; Lakoff & Johnson, 1999), to lend their lives to a work of art, (Greene, 1996), humanizing their aesthetic encounters. If students are lucky enough to experience art through the different dimensions that together make them human, the works they see will enter their lives in more significant and memorable ways.

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ENDNOTES

- ¹For more critiques of the Cartesian schema see Bachelard (1964), Derrida (1978), Gadamer (2000), Irigaray (1991), Klemola (2004), Lyotard (1984), Matthews (1998), and Merleau-Ponty (1962/1945, 1998/1964). For more on the role of the body in education see Burnard & Best (2005), Cheville (2001), Dall'Alba & Barnacle (2005), McDade (1987), Noddings (1992), Sellers-Young (1998), and Taylor (1991).
- ²Text-based contemporary artworks that blur the boundaries between immediate apprehension and conceptual understanding include those by Jenny Holzer, Barbara Kruger, and Young Hae Chang Heavy Industries.
- ³Faced with the insidious undervaluing of art in education, art educators have felt a responsibility to let the public know that, far from being mindless, artmaking and viewing involves significant cognitive work. These important efforts have, however, been accompanied by a loss as many educators have disconnected their practice from the body (Stinson, 1995).
- ⁴Non-discursive museum activities are not to be confused with activities that change the dynamics of a group tour without a focus on embodied response. For example, effective strategies such as asking viewers to discuss an artwork with a partner, or asking students to describe an object to someone who is not looking are still grounded on discursive modes of communication.

⁵In spite of the importance of emotions in aesthetic response, engaging students with a work by asking, "What does it make you feel?" is not necessarily an effective strategy. In my experience, this question can confuse students and often leaves them at a loss for words. I believe this happens because, in art viewing, emotions play out in complex ways. For instance, even when students recognize, say, the sadness or the anger in a given work, they may not automatically feel sad or angry themselves. Alternatively, students may feel excited by the discoveries they are making in a work, even while they empathize with the depressing mood the object suggests, for example. Moreover, a work that is hard to understand or that challenges accepted ideas might make viewers angry, even though the object itself may not evoke any one mood in particular. Pointed questions such as "What might the character in the picture be feeling?" or "How would you describe the mood of this work?" can therefore lead to more productive explorations (assuming that the particular work indeed suggests a certain mood).

AUTHOR'S NOTE

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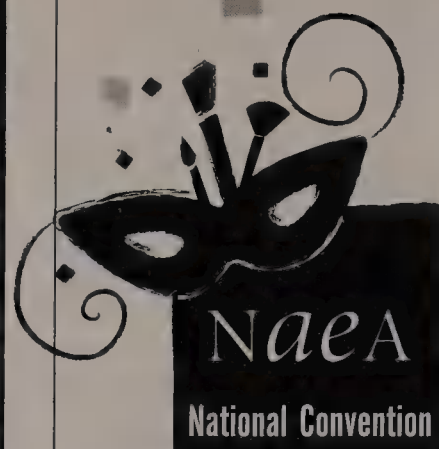
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